LINGUA MATERNA

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Chapters on the School Teaching of English

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"Books are the best of things, well used; abused, among the worst. What is the right use? What is the one end, which all means go to effect? They are for nothing but to inspire. I had better never see a book, than to be warped by its attraction clean out of my own orbit and made a satellite instead of a system. The one thing in the world, of value, is the active soul."—R. W. Emerson.

"The noble and profound application of ideas to life is the most essential part of poetic greatness."—Matthew Arnold.

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CHAPTER I

INTRODUCTORY

The writer has had many opportunities of studying the methods adopted by some of our best teachers in dealing with English grammar, composition, and literature, and the present volume is largely the outcome of his observations. His aim is almost entirely practical, and his chief desire is to make these pages as helpful and suggestive as possible to the teacher for whom the burning question is not, Shall I teach English? but, How can I teach English so as to make the best use of the subject as an educational instrument?

An intelligent foreigner approaching the historical study of our school curricula would probably take it for granted that in English schools the study of English had always been made the chief concern, and would doubtless be greatly surprised to learn how it was comparatively late in the day that we became

aware of the seemingly obvious fact that the proper study of the native language and literature was worthy of our serious attention. Knowing, as many intelligent foreigners do, something of the richness of our literary treasures and of the capabilities of English language-study as an educational power, he would be filled with surprise at his discovery, and would probably be driven to regard our colossal carelessness in this matter as another proof of our transcendent greatness as a nation.

If we had in the past any well-defined ideas on this matter, we probably felt that being English we must know English, and that the study of the mother-tongue was not "craggy enough to break our minds upon." We could understand and appreciate the stern and salutary educational discipline of Latin or Greek or mathematics, and we felt that the gaining of a working knowledge of French and German was a thing worth doing, but to spend precious time over "English" was sheer slackness. With regard to literature, we asked in effect, What have schoolboys and schoolgirls to do with literature, which at its best is a commentary on the life which lies all before them? There was a great deal of strength and worthy dignity in the attitude, and the English master would do well to keep it in mind in fixing his aims and forming his plans. At the worst it represented entire ignorance of the true facts of the case; at the best it was prompted by a desire to make school training a real

preparation for the strenuous life which is the lot of most of us. Those who have given their lives to the work know, of course, that the scientific study of the mother-tongue affords a mental stimulus of a strong and strengthening character, and in this respect is second to no other exercise in the school curriculum; that the proper study of literature has a humanizing effect of the greatest value in the formation of character; and that facility in the use of the spoken and written language is one of the practical results of the study of English which all can appreciate. So that if we keep in view the old Greek ideal of education as the proper and complete training of the individual for citizenship, it would be difficult to find a school subject better fitted to help in realizing this ideal than the comprehensive and careful study of the native language.

The writer does not claim to offer any contribution to the perennial discussion as to the relative value of the "utility subject" and the "training subject." It seems to be possible to make out a plausible case on one side or the other for almost any subject or portion of a subject in the school curriculum. (For example, it would be a comparatively easy matter to prove that the best possible preparation for the work of an advertisement manager would be a course in psychology.) Each subject is more or less useful, and each subject, properly taught, can be made of real educational value. The end of school education is

not the production either of a pedantic scholar or a clever, far-seeing business man, but of an intelligent citizen with some appreciation of scholarship and the fine arts and a capacity for carrying on the work to which he puts his hand in the best possible manner—that is, with satisfaction to the moral side of his nature and material profit to himself.

We teach English indirectly, of course, in most parts of the ordinary school-work—in the Scripture lesson, in history and geography, in translating from foreign languages, and, indeed, in dealing with any subject in which oral and written answers to questions are required. But we are at present concerned with the direct instruction in the mother-tongue, which appears to fall into the following divisions: (1) Grammar and word-study; (2) composition, written and oral, and including paraphrase and précis-writing; (3) reading and the study of literature. Many interesting methods are now in use in our schools in each of these branches of the subject, and we shall consider these in turn. But the most important question for the teacher and organizer at the present time is this: How can we best prepare the mind of the child to appreciate true literature in later life? On the whole, we are too eager to introduce him to the masters, and we give too little careful consideration to the preliminary preparation. In Chapter VII. and others immediately following, the present writer begs to offer some practical suggestions

on this matter, which is really worthy of a volume to itself.

The various branches of the subject are dealt with chiefly as they concern the pupils of the so-called English "secondary" school, which takes pupils to the age of sixteen or seventeen, and the upper standard scholars of the primary school. The actual work of teaching young children how to read is not here considered. There are several systems of teaching reading, including a most effective one which is no system at all, and a full discussion and description of these would fill a volume much larger than the present. It is assumed that the pupils have already learnt how to overcome the mechanical difficulties of translating the written characters into the spoken word.

CHAPTER II

GRAMMAR AND COMPOSITION

Let us assume that the teacher of English is in the position of being able to decide for himself whether his pupils shall be taken through a course of formal grammar or not. The assumption is a bold one, seeing that the teacher is often influenced by considerations which have little or no connection with education, and over which he has no control; but it is not so bold as it would have been a generation ago. A certain proportion of English teachers can now regard such matters from an educational point of view.

The advocates of the conventional grammar as set forth in the many manuals, scholarly and otherwise, now before the educational public would probably claim that the study of English grammar trains the pupil in precision of thought and mental discrimination, is absolutely necessary to insure a correct use of the language, and that a knowledge of grammar forms an indispensable part of the mental equipment

of the educated man or woman. To this it might be objected that the grammar of a living language, especially if treated in the same manner as that of Latin or Ancient Greek, cannot be regarded as an efficient instrument for precise mental training; that a very small part of the conventional English grammar has any practical bearing upon the correct or polite use of the language; that the grammar usually taught is exclusively that of the written language, and not of the spoken word, and is therefore utterly inadequate; and that we must not be led into the error of supposing that every subject which was imposed upon ourselves in our school-days is necessarily an indispensable part of the equipment of an educated person.

In making his decision a teacher must be influenced by a reference to other subjects of the school curriculum. If his pupils are taking or are going to take Latin, he will probably decide to make the grammar of that language provide the necessary training in mental precision and discrimination; or if the school curriculum provides for upper forms a simple course in elementary logic, he may be able to dispense with English grammar as a "training" subject. The master of a primary school with an absurdly overcrowded curriculum may also decide to leave out the conventional grammar of the text-book, relying upon other subjects, such as arithmetic, to provide the curb to wandering wits. But there still remains the fact that it is difficult, if not impossible, to correct mistakes

in the written or spoken language if pupils are entirely ignorant of accidence and syntax; so that the obvious course appears to be to select those portions which actually bear upon the correct use of the language, rejecting severely all that is not directly pertinent to the purpose in view. We shall then have a course of what might be called "applied grammar," and the exercises upon it ought to teach not only the identification, but also the use of the forms and concords dealt with—that is, grammar and composition must be taught together.

The whole of the work ought to be based upon analysis of a broad and simple character. The use of the sentence cannot be adequately taught unless the pupil has a clear grasp of the relations of its parts. But the analysis must consist not of a division into words, but a broader division into phrases; as soon as we seek a place for each word in a scheme of analysis, we cease to get help from the subject in teaching composition. The teacher must not overlook the fact that a large number of our sentences in common use do not take the form of a statement, direct or indirect, and those which take the form of a command, a question, a wish, or an exclamation, ought to receive careful attention. A considerable time spent in teaching children how to use these forms correctly —especially the question—is worth much instruction in detailed "analysis," which too often consists of forcing sentences from classical English authors into a species of strait-waistcoat. It is not mere diffidence and com-

mendable bashfulness which makes many English boys and girls halt and stammer in conversation with their elders; and it ought to be possible to correct this fault without burdening the curriculum with formal "recitations," which may, indeed, lead to faults compared with which youthful awkwardness is a positive virtue.

Let us now endeavour to select those parts of English accidence and syntax essential for our present purpose. A good plan, which has been tried with success, is to set down *seriatim* the mistakes which experience has taught that pupils usually make in their use of the mother-tongue,* and then to frame exercises which will prevent, as far as possible, the commission of these errors. There ought to be, for young pupils, no "correction of common mistakes" until the mistakes have been made, and then the rectification must be a matter between the teacher and the individual pupil who is guilty of the errors. There is a valuable sense of power in the ability to correct grammatical errors; but it is a plant that flowers late.

The names of the parts of speech are convenient labels, and must be known, but quite as much attention should be paid to the phrase—verbal, adjectival, adverbial—as to the part of speech which performs an identical function. The work of each word and phrase

* These will vary according to the locality. Many of them have an interesting history, and are "different" from the standard rather than "wrong." Some day, perhaps, an English scholar of eminence will deal with this fascinating subject.

in the sentence must be carefully explained. In living English a word is not a noun or a verb *per se*, but is classified according to its function in the spoken or written sentence. (Many of our spoken sentences, by the way, defy all attempts at classification.) The pupil should be taught not only to distinguish the parts of speech and various kinds of phrases, but also how to use them in building up the sentence. Boys and girls do not write good English by imitation or inspiration, nor yet because they are English, but because they have been taken through a definite and well-planned course of exercises in English composition; and this applies even to those pupils who seem to have a natural gift for clear and copious verbal expression.

The division of nouns into Proper and Common is all that is necessary for our present purpose; and a large number of helpful and interesting exercises may be based upon this classification, dealing, by the way, with the conventional use of the capital initial so far as it can be explained to young children. One shudders to think of the floods of tears that have been shed by children of tender years over the "abstract" nouns, and of the weird definitions which have been framed by teachers to suit the circumstances. A good deal of interesting work may also be done by drawing up exercises on nouns which may take various meanings,*

* See the list of homonyms at the end of Skeat's "Etymological Dictionary."

such as *wood*, *train*, *glass*, *light*, *carriage*, *trunk*, as well as on words which differ slightly in meaning and are apt to be misused in consequence. Every teacher, too, has his own *Index Expurgatorius* in which are placed those words and combinations which he could entirely dispense with* under ordinary circumstances, and these will receive attention; though, to save trouble, it may be well to remind him that possibly no amount of exhortation and lofty scorn will ever restore the adverb *awfully* to its original and dignified place in the language. This raises, of course, the whole question of the use of slang, with which the present writer feels he is utterly incompetent to deal.

It is convenient for the pupil to be able to tell which verbs are transitive; as for the others, they are not transitive, and no further classification need be made. The copula ought, however, to receive special and careful treatment. Adjectives do not require classification in such a course as this, but pupils' attention should be focussed on the proper use of *a*, *an* and *the*; and they should be carefully trained to find adjectives which describe exactly the qualities of the objects they see about them, a valuable exercise in

* The writer confesses to a constitutional aversion to the use in ordinary circumstances of *peruse*, *spouse*, *conjugal*, *acme*, *excerpts*, *female*, *tutelage*, *portray*, *purveyor*, *fiancée*, and other foreign words, except a few, like *blasé*, for which we have no equivalent, the use of medical terms for common ailments, and of such phrases as *very pleased*, *very delighted*, though the former has, indeed, the sanction of Goldsmith.

discrimination and extension of the vocabulary worth many hours of 'parsing and analysis' of the old style, and, moreover, intensely interesting both to teacher and pupils. Classification of adverbs is also unnecessary, and the time saved by its omission might be spent in training pupils to use correctly the adverb ending in *-ly*, to distinguish between *there* and *their*, and to make proper use of the so-called Adverbs of Degree, such as *too*, *very*, *quite*, *rather*, *almost*, *much*, *more*, *completely*, etc. Pronouns need not be classified, but the proper use of the interrogatives *who* and *whom*, and of pronouns in pairs, should be dealt with at some length.

The question next arises, how far we shall deal with the various forms which are used to express *Gender*, *Number*, *Person*, *Case*, *Voice*, *Mood*, *Tense*, and *Comparison*, and, to be consistent, we must answer, Only so far as these inflexions are likely to present difficulties in the use of the language. *Gender* may be severely neglected, even at the risk of bringing up children who do not know the feminine for *prosecutor*, *bachelor*, *administrator*, *sultan*, etc. *Number* must, however, be dealt with, but chiefly to insure the agreement of nominative and verb, and much careful drilling is necessary here, though it must be remembered that the only mistakes one has to fortify children against are the use of *is* for *are*, *was* for *were*, and *love* for *loves*. *Person* is interesting in itself, and really useful lessons can be given upon it

with a glance at the practice of foreign countries with regard to the use of the Second Person. *Case* may be omitted altogether, and such a form as *boy's* may be spoken of as the "possessive noun." A little careful drilling in the use of *whom* is all that is necessary to prevent mistakes in this direction. The *Voice* of the verb may be neglected. The "imperative *verb*" may be made the subject of an interesting lesson, and exercises framed to insure the correct use of *should* and *would* will dispose of *Mood*, which need not be mentioned. *Tense* ought to be more fully explained, and at least in the North Country* the conventional use of *shall* and *will* must be made the subject of one or two lessons. It is possible to teach too much in this direction. A North Country pupil is only apt to make a mistake in the use of the first person indicative and interrogative where *will* usually takes the place of *shall*—no doubt a proof of sturdy independence. A few exercises on the correct use of *may*, *can* and *must* will also be found interesting and helpful. The comparison of adjectives and adverbs should be carefully explained, and a large number of exercises framed to insure the correct use of *than* and the pronoun which follows it, as in such a sentence as *He is taller than I*. A lesson on apposition and a little practice in the use of the ordinary conjunctions should also be given.

* The point is interesting and worth investigating. The North Country or Irish child is not "wrong," but unconventional. There is a reason for the usage.

Such a course of "applied grammar" as is given above in rough outline could be taken by pupils who are afterwards to go through the ordinary grammar course, for they will have nothing to unlearn.

Simultaneously with this drill in the essentials of accidence and syntax, pupils must be taught how to frame in turn the "simple" sentence, the "complex" and "compound" sentence, and then the sentence which everyone uses, and which is neither simple nor complex nor compound, but composite, and often apparently defiant of all rules. There is no royal road to facility in framing a flexible, well-rounded sentence, not even for those who seem to be gifted with the flying quill. The matter must be learnt, and the schooling must be very definite and exact. As soon as the pupil understands the simplest form of the sentence, he must be taught how to enlarge each of its parts by the addition of words and phrases, and how to combine several similar statements into one. Then having learnt the correct use of the relative pronoun and the conjunctive adverb, he must be trained to weave simple sentences into that form of the sentence which the grammarian calls complex. This sentence-weaving* provides class-work of a very

* *Exercise.*—Combine the following sentences: One evening a flock of birds rose from out of the brushwood. The sun was just setting at the time. The birds were large and beautiful.

Answer.—One evening a flock of large and beautiful birds rose from out of the brushwood just as the sun was setting.

interesting character, as the writer can testify from personal experience, and a great deal of it ought to be done before attempts are made at connected composition or the setting of "themes." Pupils are, as a rule, called upon much too early to distinguish themselves as essayists, and too much is expected of them when they do begin. Let the teacher try to write an "essay" on the subject which he glibly proposes to his pupils, and make "fair copy" at the first attempt!

Having gained some facility in the use of the sentence, a boy or girl should first learn how to write a little note or a short letter, a task difficult and varied enough to provide exercises for many lessons. The next stage is the writing of a few connected sentences describing some object which can be actually handled, such as an orange. Then the pupil might be called upon to write the answers to questions like the following: What are the uses of the orange? Where are oranges grown? Name and describe the various kinds of oranges—each answer to consist of a short paragraph and to be as complete as the pupil can make it. Placing these answers together, the pupil finds that he has produced a simple account of

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Exercise.—There was once an Emperor. He was very fond of new clothes. He spent all his money on dress.

Answer.—There was once an Emperor who was so very fond of new clothes that he spent all his money on dress.

The Orange, and gains at first hand some idea how to deal with a similar subject, such as The Apple.

Great care ought to be exercised in the selection of the themes for composition exercises. Among unsuitable subjects at an early stage of the pupil's progress are those which require a description of processes of manufacture, such as Iron, Bread, Linen, Wool, etc. Such subjects as Dogs and Flowers are very difficult for young pupils, as they cannot visualize a type for description, and the theme should be, say, The Sheep Dog and The Rose respectively. At a later stage it is a good plan to allow pupils to select subjects with which they are familiar, and which appeal to their individual tastes. Greater interest is thus enlisted in the work, and preliminary investigation is encouraged. It will be found that these selected subjects are nearly always of a concrete character; and on the whole it is an utter mistake to set school pupils to write homilies on the virtues and the vices.

The reader may be interested in the plan which was adopted with considerable success in a school with which the writer is personally acquainted. A subject for an essay was chosen and announced about a week before the actual composition was to be attempted, and in the interval pupils were expected to find out all they could about it, making intelligible notes of the facts which they were able to collect from school and library books, from newspapers and

periodicals, as well as by questioning parents, teachers, and friends. These notes, worked up into a kind of skeleton essay, were brought into the classroom on the appointed day, and were shown to the teacher, who criticised the arrangement of the headings, and in some cases offered suggestions for improvement, perhaps supplementing the information collected or striking out that which was irrelevant or unimportant. With note-books before them, pupils were then set to work to write the essay, the teacher considering that the task of producing a piece of really good prose was quite difficult enough in itself without the addition of the necessity for searching the memory for the required facts. Pupils were encouraged to correct, modify, and amplify their sentences, and the first draft of the essay produced by the *best* pupils was at times enough to drive an old-time teacher of essay-writing to distraction. As soon as his work was done, each pupil was expected to apply certain tests to his production —*e.g.*, Does it read smoothly? Do all the sentences begin in the same way? Is the passage carefully punctuated? When a pronoun is used, is it quite clear to what it refers? Can any of the long words be replaced by others which are simpler? Are the grammatical concords correct? Then, having satisfied himself on these points, each pupil made "fair copy," destroyed the first draft, and handed in his completed exercise to the teacher. The correction was done out of school-hours, and when a convenient time arrived

each pupil had an interview with the teacher, when the mistakes made by himself alone were passed in review. The plan appeared to work very well, and the pupils were keenly interested, especially if they had chosen their own subjects. The best essays occasionally found their way into the school magazine, the writers being allowed to correct their own proofs under the teacher's direction.

Most boys and girls appear to enjoy the writing of the composition exercise when it takes the form of a short biography. This has naturally a definite beginning and ending, and the intermediate portions can be easily arranged. Another common form of exercise is the reproduction of a short story or anecdote, and this is often quite wrongly made the starting-point of the lessons in composition. It is really a difficult exercise, as it usually requires a liberal use of the *Oratio Recta* and inverted commas, and it ought to be postponed until the pupil can write a letter and a simple essay. Even then it ought not to be robbed of its efficacy by being allowed to degenerate into a mere exercise of memory, a desperate effort on the part of the pupil to remember and set down verbatim what was read out to him. The object of the reproduction is not so much the correct statement of certain facts as the correct formation of the sentences which are used to convey those facts to the mind of the reader. For this purpose the story might be written from an outline

supplied to the pupil, and for beginners the work might be done in two stages as follows:

OUTLINE SUPPLIED BY THE TEACHER.

A man fishing. Caught small trout. Unhooked it. Fish begged to be put back. Said it would really be better for the angler. Too small to be worth much. Would grow larger in time. Then might be caught again. Angler amused. Laughed. Said he was more sure of the fish than he would be again.

FIRST STAGE.

(*Simple Sentences.*)

A man was once fishing in a stream. He caught a small trout. He quickly took it off the hook.

The fish suddenly spoke. It begged hard to be put back.

It said: "This will really be to your advantage. At present I am too small to be worth much. In time I shall grow. Then you can catch me again."

The angler was much amused. He laughed very heartily. He said: "Oh no; I am surer of you now than I shall ever be again."

SECOND STAGE.

(*Longer Sentences.*)

A man was once fishing in a stream, when he caught a small trout, and quickly took it off the hook.

Suddenly the fish spoke, and begged hard to be put back into the water.

"This will really be to your advantage," it said. "At present I am too small to be worth much, but in time I shall grow larger. Then you can catch me again."

The angler, much amused, laughed heartily, and said: "Oh no; I am surer of you now than I shall ever be again."

At a later stage, of course, the story might be read to the class in the usual manner, care being taken to

present it in such a way that the point or application of the story is not overlooked. Pupils might at times be required to write down a story or anecdote which they have heard or read; and in this connection the teacher will probably have many opportunities of pointing out what is really worth remembering, and what is not.

CHAPTER III

CONVENTIONAL GRAMMAR

There are many teachers of English who consider that such a course of applied grammar as has been roughly outlined in the preceding chapter is very indefinite, and wanting in grit and backbone; who prefer the ordinary grammar in its completeness, and feel confident that they can make of the study of accidence and syntax, with exercises in analysis and parsing, a real and efficient educational instrument; who think that a pupil ought to leave school endowed with the ability to use a well-arranged and scholarly grammar as a reference-book; who find in the discussion of grammatical points a keen intellectual pleasure void of all taint of pedantry; and who, having a personal liking for the subject, can arouse a living interest in the minds of their pupils, and so attain the chief end of education. There are others who are obliged to teach a course of English grammar whether they will or no, and for whom the chief con-

sideration is how to defeat the ingenuity of the very modern examiner or comply with the crusted conservatism of the old. Many of the former class of teachers once belonged to the latter, and have, by dint of sheer intellectual heroism, made ornaments of their chains.

That it is possible to make the subject really interesting, the present writer can testify from his own observation of the practice of a large number of teachers, and the following method of dealing with it has been put together from hints supplied by practical and successful workers.

As a rule the text-book should be used, in the first stage, only for its exercises; and the order of its parts —accidence, syntax, analysis, and parsing—should not be followed by the teacher. It is better to base the work upon analysis, taking the simple sentence as the unit, and showing first how to divide it into Logical Subject and Logical Predicate, and then how to distinguish the Simple Subject and Simple Predicate. After several lessons on the functions of words, with copious exercises, the pupil is ready to deal with definitions of the Noun and Verb and the classification of these parts of speech, the former into (*a*) Proper and Common and (*b*) Concrete and Abstract, the latter into Transitive and Intransitive. This may be followed by simple exercises in analysis and parsing—*e.g.*:

The weary men walked slowly through the town.

ANALYSIS.

Logical Subject—The weary men

Logical Predicate—walked slowly through the town.

PARSING.

men—Noun, common, concrete, forming the simple subject.

walked—Verb, intransitive, forming the simple predicate, and making a statement about "men."

town—Noun, common, concrete.

In a parsing exercise the teacher ought to act as a kind of human note of interrogation. *Pupil:* "Men —a noun." *Teacher:* "Why?" *Pupil:* "Because it names something." *Pupil:* "Common." *Teacher:* "Why?" *Pupil:* "Because *men* is a class name." And so on. Such a method adopted occasionally prevents a useful exercise from becoming a kind of guessing competition.

The definitions and classification of the Pronoun, Adjective and Participle might then be taken in turn, and a pause made to afford time for numerous exercises in parsing, which can now be made much fuller than in the example given above. Then follow the Adverb and Preposition, with still fuller parsing exercises, and the pupil is now ready for considering in turn the adjuncts of the Subject, Object and Predicate, the Complement and the Indirect Object,

and so extending his scheme of analysis of the simple sentence. This concludes the first stage of the work, and the pupil ought now to be able to analyze and parse a simple sentence, not completely indeed, seeing that he has not yet dealt with the inflexions and concords, but correctly up to a certain point.

The second stage might consist of careful explanation of the inflexions and concords in the following order: (1) Person, beginning with that of the Pronoun. (2) Number of Nouns and Pronouns. (3) Concord of the Verb and the Noun or Pronoun of the Simple Subject. (4) Gender of Nouns and Pronouns. (5) Case, beginning with that of the Pronouns. (6) Voice of the Transitive Verb. (7) Tense, followed by a further classification of Verbs into Strong and Weak, according to the method of forming the Preterite. (8) Mood, postponing a full treatment of the Subjunctive until the Complex Sentence is dealt with. (9) The Participle and Gerund. (10) Conjugation and Auxiliary Verbs. (11) Anomalous Verbs like *shall, will, have, do, be, may, can, must.* (12) Degree of Adjectives and Adverbs. After each definite step forward, exercises in analysis and parsing may be given, the latter exercise becoming fuller and fuller as the work proceeds. This finishes the second stage, and the pupil ought now to be able to analyze and parse completely any simple sentence which may be proposed.

The third stage includes the analysis of the com-

plex, compound, and composite sentence with such portions of grammar, not already dealt with, as occur in their construction, such as the accidence and syntax of the relative pronoun, the subordinate conjunction, and the conjunctive adverb. The pupil is now prepared to consider the significance of the subjunctive mood as used in poetry, in the Bible, and in those modern writers who have time and ability to practise grace and refinement in English prose. After each step in this stage, as in the others, the pupil must be called upon to analyze and parse a large number of carefully selected sentences, so as to apply his knowledge of grammatical principles in practical work.

Here, then, we have a first course in English grammar suitable for pupils of twelve to thirteen years. It comprises only the elements of the subject, but provides a sure foundation for further work. After such a course the pupil is ready to use with some intelligence a larger standard grammar as a reference-book, and to deal with the grammar of any sentence which may be proposed. In teaching such a course as has been outlined above, increased interest may be aroused by an occasional reference to the word-forms and syntax of the English of past times. Thus, in teaching the case of a noun, boys or girls who know the Latin declensions might be shown a fully declined Anglo-Saxon substantive like *smith*, with a declension of the same word in Middle English,

and then told how the case endings have gradually fallen into disuse, and how we now use the term Case to signify the thought relation in which a noun stands to other parts of speech in the sentence. A historical reference is also useful in explaining the Subjunctive Mood. Such backward glances remind the pupil that he is not dealing with a language which is fixed in form, but with a living medium which has in past time undergone a process of gradual change, which is, indeed, changing every day, and which will continue to change so long as there are English people to speak and write their own language.

This brings us to the interesting question whether a course of historical grammar should, for older pupils, be combined with the ordinary grammar of present-day English. One must confess that the usual "historical outlines" are dry bones indeed, beginning as a rule with the "language tree," whose roots are the two divisions of "primitive Aryan" (whatever that may have been), and passing on to the importation of foreign "elements," which appear to have been sent over in carefully-packed consignments with Augustine, or William the Conqueror, or Erasmus, and dumped down upon us whether we would or no. In such "historical English" the native vocabulary and grammar play a very small part, and the references to the fascinating subject of dialect are cursory and void of all living interest.

Now for some time English scholars have been

busily engaged in learning, for the most part from German philologists, how to study and expound the philology of their own language in a scientific manner; and in due time the results of their labours will doubtless be apparent in every school in the land, working such a revolution in the methods of teaching English as has been witnessed during the present generation in the teaching of physical science. Upon this momentous work the earnest teacher of the mother-tongue will keep a strict watch; but until the specialists are prepared to show how the new methods may be applied to instruction in the elements of the subject he will be well advised to wait in patience.

Meanwhile some attempt at an introduction to the historical aspect of our subject might be made. Disregarding for the most part the "historical English" of the ordinary text-book, let us consider what might be done to establish a few general principles and interest our pupils in the changes that have taken place in the language.

The young pupil finds it difficult to realize that the language which he speaks and writes has not always been to ear and eye the same as it is to-day; and the first aim of the teacher might be to help him in this respect, at least so far as the written language is concerned. This can be done by writing out on the blackboard a short piece of Anglo-Saxon writing, say the Lord's Prayer, followed by the same in Middle English, then in the English of Wycliffe, and lastly

in that of the Authorized Version, noting the change in the relative of the first clause which we should make if we were writing the prayer for the first time in the English of to-day. An interesting lesson can be made from these materials supplemented by a few examples of changes which have been made in the language in quite recent times, so as to show that it is still subject to modification.

The next step is to explain in a general way what is meant by kinship of language. This might be done by choosing a few simple words and sentences of Modern English and translating them into German, Danish and Dutch, so as to show to the eye at least the similarity of these four languages of the Teutonic group. The "language tree" with its dead roots may be left severely alone. Information about Aryan, Zend, Pali, Hindi, etc., is at this stage so much juggling with words—a relic of an utterly unscientific method of teaching. The question of dialect might be introduced by noting a few marked differences between the folk-speech of that part of the country in which the pupils live and that of other districts, near or remote. Having established the fact that the differences are real by using a large number of examples collected, if possible, from the pupils themselves, the teacher now has his class in the state of mind which demands an explanation of these differences. Moreover, he has taught his pupils to investigate their own manner of speaking, and so to take

the first real step in a scientific method of study. A few well-worded questions may bring the class to the root of the matter—the settlement of the various English tribes in our land in the fifth and sixth centuries. And from this starting-point the teacher might proceed to give a little information concerning the dialects of Middle English; the rise of a London dialect when the speakers of the extreme Northern and extreme Southern dialects were no longer able to understand one another, and the need of a common medium became pressing; the establishment of the London dialect as the "polite," or educated, or literary, or "King's" English for the whole country; and the necessity for educated people to aim at the correct use of the standard English.*

Many interesting lessons of a historical character can be drawn up on the sources of the vocabulary, the teacher using a modern standard dictionary and tracing carefully for his own satisfaction the derivation of each word with which he deals so far as it is known to our best scholars. Some years ago the present writer drew up a course of lessons on the

* "The spread of Modern London English—or 'Standard English,' as we may now call it—was greatly aided by the introduction of printing in 1476. The publication of Tindal's translation of the New Testament in 1525 paved the way for the Authorized Version of 1611, which made Early Modern London English what it has ever since been—the sacred or liturgical language of the whole English-speaking race." — SWEET, *in* "*History of English.*"

growth of the mother-tongue, and was able to gain the interested attention of a class of boys of twelve to thirteen years, weary of the work of memorizing lists of roots, prefixes, and affixes required for examination purposes. The idea of the course was to show in a general way how the national history is to a great extent mirrored in the mother-tongue. The first step was to show what part of our language is really native, the language of everyday life, the names of the things and actions which were as familiar to our ancestors as they are to us. Having set down a few of these words, an effort was made to connect them in the following manner:

> Of course, the *earth* and *heaven* were within the observation of our Early English ancestors; they were as familiar as their descendants with *rain*, *hail*, and *snow*, and for them, as for us, *winter* succeeded *summer* as surely as *night* followed *day*. Their domestic life was simple in the extreme, and their furniture rude and scanty —in fact, the *house* would contain little beyond the *hearth* itself, a *seat*, a *bed*, and a *cot*, while the *housewife* had her *bucket*, her *besom*, and her *board* on which to bake her bread. Yet it was a *home*. Whenever the cessation of war would allow him, the farmer would sow his *acres* with *barley* or *wheat*, pile up the garnered *grain* on a wain, and thresh out the *chaff;* in the *orchard* he cultivated his *fruit*, and in the farm buildings kept his *oxen*, his *cows*, his *calves*, and his *sheep*. Of arts, manufactures, and commerce the First English knew little, but the *smith* was a necessity, with his *hammer*, his *nails*, and his *anvil;* no less necessary was the *weaver*, who wove his *cloth*, which he sold to the housewives, eager then, as we are to-day, to buy *cheaply*. Each one had,

of course, his *father* and *mother*, and usually a *sister* and *brother*. It would fall to the lot of many a *woman*, in those rough days, to lose her *husband*, and so become a *widow*, and many a man would lose his *wife*, and so become a *widower*.

This kind of work became, after a little practice, as interesting as a game, and afforded a pleasant variant on the ordinary composition lesson. The native element in the language was dealt with at some length, and pupils were shown that although only about 30 per cent. of our vocabulary is of Anglo-Saxon origin, yet this native portion forms, as it were, the backbone of the language, being the folk-speech, the English of the home, the workshop, the street, and the market-place; and that the grammar or sinews of the language is almost entirely English. One lesson was designed to show how a few of our great writers select their words. The passages chosen in illustration were: (1) a five-line passage from *Macbeth*, beginning, "Go, bid thy mistress," which contains one word not of English birth; (2) a Bible extract—viz., Genesis xxxvii., vers. 3-36, in which, out of 128 words, only nine are of foreign origin, and two of these are names of persons; (3) an extract from one of Johnson's essays, which contained 25 per cent. of words derived from Latin.

The foreign elements were then dealt with in turn, the interest of the pupils being first aroused in the people who have made contributions to our vocabulary, by means of stories from their history. A great

deal was also made of the points of contact of their history and our own, and an attempt was made to lead pupils to infer something as to the character of the various contributions from the nature of our dealings with the nations which made them. For example, after a little talk about the Dutch and their commerce, the class was quite prepared to be told that most of those words in our language which come to us from Holland have reference to the sea and ships. The order adopted in dealing with these foreign elements was as follows:

1. The Celtic element: words adopted by the conquerors from the language of the conquered.

2. Words contributed by the nearest relatives of the English—Danes, Dutch, and Germans.

3. Latin words; the importation a gradual process which began 2,000 years ago, and is still going on; noting, however, certain times in our history when the process received a fresh impulse, such as the coming of Augustine, etc.

4. Words which came from Latin through French; the struggle between French and English; Norman-French words; reference to Gurth and Wamba in *Ivanhoe*.

5. The Renaissance and its effect upon our language.

6. Greek words, and how they came to us; how Greek is used by the scientists.

7. The contribution of Italy to the language of art, architecture, and music.

8. The contributions of modern Spain and Italy.

9. Arabic, Persian, Turkish, Hindu, Chinese, Hebrew, and American words.

Throughout the course a great deal of general history was dealt with, and pupils came to grasp the facts that behind every group of foreign words admitted to our vocabulary lay an interesting story, now of war and conquest, now of peaceful trade and commerce, and that the addition of new words to the vocabulary meant the adoption of new ideas and the use of new articles of comfort or luxury—in a word, the enlargement of the national life. The words dealt with, however, were regarded merely from the outside, and the lessons were in no real sense etymological, the prime object being to fix the nationality of each word, or, more correctly, to find out which nation contributed any given foreign word to our vocabulary.

So much, then, for the historical aspect of the language so far as it can be made really interesting to boys and girls of twelve to fifteen years. The duty of the English master and mistress at the present time is, plainly, to make pupils of this age familiar with a few general principles which would form a preparation for a scientific study of historical English based upon phonetics, and beginning with careful observation of the spoken language as employed by each pupil. And this brings us to an interesting and important question. We have so far confined our

attention almost entirely to the grammar and practical use of the written language. How can we help our pupils to acquire facility in the correct use of the spoken language as well as correctness of pronunciation, stress, and intonation?

Oral composition now takes a more or less prominent place in the English work of many schools, both primary and secondary. Opportunity is taken to train and exercise pupils in making their requirements known by word of mouth, in describing simply some object, scene, or incident which has come under their direct observation, and in telling a story. The exercises, as a rule, form part of the ordinary grammar and composition lesson, and many opportunities occur in other school-work of practising the oral expression which is natural, frank, and unrestrained, without any trace of pertness or forwardness. In due time, no doubt, our schools will turn out boys and girls who will be able to ask a question properly, to tell a story, or give an account of something which has happened in their daily life, without harrowing the feelings of all who listen to them, and possibly at a later date to give a good account of themselves when called upon to "say a few words" or reply to a vote of thanks.

Attempts are also made by many teachers to cope with some of the more glaring faults of enunciation by means of a little verbal drill before the reading lesson. In one primary school with which the present

writer is acquainted the following plan, as described by the master, was adopted:

> "Without going into any elaborate system of phonetics, I drew up in tabular form a simple classified analysis of local difficulties in enunciation and of words or combinations commonly pronounced in a slovenly manner. Such an analysis can readily be made by noting the mistakes made by the class during a week's reading lessons, noting at the same time the names of the children who make them. I have found the following table very useful:
>
> | I. | II. | III. | IV. |
> |---|---|---|---|
> | *H*etty | walkin*g* | tes*t* *t*ube | man*y* |
> | would *h*ave *h*eard | workin*g* | burn*t* *t*ongue | obe*y* |
> | in *h*ot *h*aste | usin*g* | i*s* *s*till | fif*th*s |
> | *h*is *h*ouse | sudden partin*g* | ta*k*e *c*are | six*th*s |
> | w*h*ere | stren*g*th | ta*k*e *c*old | eigh*th*s |
> | w*h*en | stren*g*thenin*g* | bi*g* *g*ame | brea*d*th |
> | w*h*y | len*g*th | coo*l* *l*inks | |
> | w*h*istle | len*g*thenin*g* | | |
>
> "This was written on the blackboard, the difficulties being marked in coloured chalks.
>
> "The actual enunciation drill was, of course, individual. Perhaps a dozen boys were deficient in the aspirate, and one by one they were asked to read down the first list; others who were in the habit of neglecting the *g* read the second list, and so on. The method was occasionally varied by allowing each pupil in the class to pronounce one word or combination from the tables. The whole drill did not occupy more than five minutes."

This is helpful and educationally sound, seeing that the object is to obviate the making of mistakes, rather than merely to correct them when made—a matter of prime importance in all educational work. But we

shall doubtless go much farther in the future; and this brings us to a consideration of the aims and methods of the reformers in the teaching of English. Briefly, the *modus operandi* appears to be as follows:

1. A simple study of the mechanism of speech-production, dealing in turn with the throat, tongue, teeth, jaw, lips, and nose; the duty and the proper use of each.

2. An exhaustive and systematic treatment of each separate sound in the standard or polite form of English speech, with particular attention to the vowel sounds.

3. A careful study of stress and intonation, with numerous and frequent exercises.

4. The learning of a simple system of phonetic notation, such as that adopted by Sweet.

5. The memorizing of simple pieces of verse and prose written in that notation, with all stresses and intonations carefully marked.

6. Constant reading of prose and verse extracts printed in phonetic notation, such as those of the latter portion of Sweet's *Primer of Spoken English*.

After such a course, it is claimed, the pupil will be able to adopt and retain without conscious effort a refined and agreeable mode of speech, to study intelligently the grammar of the spoken language, which is by no means the same thing as that of the written language, and to make his "historical grammar" a scientific study, beginning with the present-day spoken

language, with the object of tracing the evolution of the present habits of speech.* Further, English pupils will find a phonetic study of their own language the best possible preparation for a thorough mastery of French or German, and, in the opinion of the present writer, will grow up prepared to advocate, if not to demand, a phonetic system of English spelling.

The work, as may be plainly seen, will be of a very severe character, even for these days of strenuous, perhaps too strenuous, teaching; for if done at all it must be done well. Moreover, it will demand (1) highly-trained teachers; (2) a liberal share of school-time; and (3) individual attention to pupils: for phonetics cannot be taught *en masse*. And with regard to the so-called "standard," we must remember that there is nothing fixed or absolute about the "polite" form of English speech. In the Preface to the *Primer* mentioned above the author makes the

* In his pamphlet on *The Neglect of the Study of the English Language*, Professor Wyld, of Liverpool University, gives the following samples of questions which would take the place of those usually proposed in papers on English: "Describe all the sounds, both vowels and consonants, in your own pronunciation, of your own Christian name and surname. Distinguish between a vowel and a consonant, enumerating all the Modern English vowel sounds. State the various ways in which the plural of substantives is formed in Modern Spoken English, without reference to mere changes in spelling. State the three forms of the definite article *the* in the spoken language, stating the conditions under which the several forms are used, and so on."

following admission: "A difficulty about setting up a standard of spoken English is that it changes from generation to generation, and is not absolutely uniform even among speakers of the same generation living in the same place and having the same social standing. Here, again, all I can do is to describe that form of the London dialect with which I am sufficiently familiar to enable me to deal with it satisfactorily." Further, it is a fair subject for discussion whether, in some districts, the effect of our speech-drill in school will ever be strong enough to prevail against outside influences, many of which tend not merely to the provincial, but to the vulgar; whether, again, it is even desirable, if it is possible, to eradicate provincialisms, some of which, at least, are probably due to climatic causes.

It is not very difficult to place one's self in the position of an ardent advocate of the new method, and to find answers to most of the objections which may be urged against its adoption. Everyone must acknowledge that the time devoted to the grammar and composition of the written language is out of all proportion to the place taken by writing in our ordinary life—that is, as compared with speaking—and that there is at least a balance to be redressed. That the work will be difficult cannot be denied, but it will be to a great extent oral rather than clerical, and the pupil will have to work as hard as the teacher, which is not the case in the teaching of many subjects

in the school curriculum. Moreover, the personal interest of each pupil will be enlisted, and he will be able at any moment to test his own progress, seeing that he carries his laboratory with him.

The requisite time might be obtained by reducing the work in the grammar of the written language somewhat on the lines indicated in the preceding chapter of this book, and in primary schools by appropriating some of the time spent on spelling. In secondary schools the time given to phonetic training in English will help to lighten the work required for the acquisition of French and German. Less time will be needed, however, when the alphabetic method of teaching reading to little children is completely and finally ousted; for the adoption of methods based upon the careful study and scientific arrangement of *sounds* will mean that the phonetic study of the mother-tongue will begin in the first year of school-life; and such methods have now for a long time been in use in some of the best schools in the land.

There are other directions in which the curriculum might be lightened. Every enthusiast in his own subject can perform this operation with the utmost ease; and the modern English master will assuredly not be backward when called upon to give his opinion on this matter. Teachers must be highly trained for the work, but as soon as we see clearly in what way the results of the labours of our English scholars can be used in the school curriculum, a new race of

teachers will arise well equipped for the task. As for the variations in the standard, these are not unknown in the written language, which has claimed our exclusive attention for so long, and the cultivated form of English speech as employed by educated people is fixed enough for all practical purposes.

Experience of " reformed " methods in the teaching of other subjects of the school curriculum may possibly impress upon us the necessity for hastening slowly, and for exercising severe restraint under the pressure of advocates who view the matter from a purely scientific point of view, with little or no regard to educational utility or to the claims of other subjects; for an old, and possibly unscientific, method well worked is, from an educational point of view, infinitely better than a reformed method imperfectly apprehended, and adopted in order that the teacher and the school may be considered progressive, modern, and up-to-date. The scholar is not in this matter an infallible guide, nor yet is the educational theorist. If the two collaborate with the practical teacher, whose aim is training for citizenship in its broadest aspect, they will no doubt, after much thought and careful consultation, arrive at a workable plan. For the sake of the pupils in our schools it ought to be clearly understood that a teacher cannot make a radical change of method in this subject merely because of the appearance of text-books which profess, more or less loudly, to be written " on reform lines."

No teacher will be able to make a successful or even intelligible use of the new methods without careful and severe training on his own part, and until he has been highly trained under an expert and is perfectly sure of his own ground, it will be his duty to keep to the old paths. Better a conventional course in parsing and analysis with all its ancient lumber—even the potential mood—or a laborious delving of so-called Latin "roots" and the culture of language "trees," than an attempt to deal with present-day spoken English or historical English grammar on scientific lines without a just apprehension of the principles of phonology as laid down by the best scholars of our day. A book-study is not sufficient. Many graduates and undergraduates of the newer Universities are already familiar with the work of our English scholars as contained in their books, and could pass with more or less credit an examination in Anglo-Saxon or Middle English. But it is the English of the living voice which is under consideration, and the methods must be handed down by word of mouth from one generation of teachers to another.

CHAPTER IV

THE STUDY OF WORDS

THE word "etymology" has been purposely avoided in the title of this chapter, because, as a rule, the ordinary school-life does not allow time for a real study of the subject as understood by our present-day scholars. "The object of the etymologist is to explain the whole history, so far as it is known, of the spelling or FORM of a given word, and of the changes, if any, that have taken place in the SOUND of the word when spoken. It must be always borne in mind that the SPOKEN word, and that alone, is THE WORD ITSELF; the written form is only its picture or representation to the eye, and frequently represents it imperfectly."* This means a course of phonetic study in vowel mutation and gradation, and in the history of English consonantal changes; it means also that the native element must take its proper place as of prime importance in English etymology. Such a course of phonetic training as we considered in our

* Skeat's *Primer of English Etymology.*

last chapter will, of course, prepare a good foundation for work of this kind, but in the primary schools and in secondary schools, where the majority of the pupils leave at sixteen, this branch of English must be represented by what we may more humbly call "the study of words."

No part of the school-work in English, not even literature excepted, can be made more fascinating or more profitable than this word-study; yet the ordinary drill in prefixes, suffixes, and so-called roots, is often a mere source of useless tribulation almost entirely void of interest or aim, especially to pupils who know no other language but their own. The real objects of this word-work are: (1) The extension of the pupil's vocabulary; (2) the elucidation of the meanings of foreign derivatives; (3) the arousing of interest in words as significant names. And the immediate question for the English master is how to approach the subject so as to make it most valuable from these points of view. A plan suggested by a very successful teacher is to begin by making an inquiry into the original meanings of some of the commonest Christian names,* and then discussing the names of the pupils and their friends. This arouses interest at once. Some names, of course, have a meaning in our own language, such as Rose, Violet, Lily, etc., and these might first be selected and quickly disposed of, with a

* See Miss Charlotte Yonge's book, *The History of Christian Names.*

passing reference to the Puritan use of such names as Faith, Hope, Charity, Prudence, Patience, etc. Other names could then be selected, and grouped into (*α*) those of English origin, such as Ethel, Alfred, Edward, and those which, like Adelaide, are akin to them; (*β*) those of Latin origin like Clara, Victoria, Letitia or Lettice; (*γ*) those of Greek origin, such as Sophia, Phœbe, Dorothy, Irene, Agatha, Philip, Alexander, Theodore, etc.; (*δ*) those of Hebrew parentage, such as Sarah, Deborah, David, and so on. If time allowed, a little attention might be paid to a select list of surnames, including those which are derived from Christian names. A certain amount of tact is necessary in dealing with these names. We are not responsible for our surnames, and there are cases where it would be unwise to dwell upon their meanings. The names of the days of the week, of the months and seasons, might also be examined with a view to tracing their original meanings. This is work which also invariably arouses ready interest.

From names of persons it is an easy step to names of places. This opens out a wide and fertile field, and the teacher must select rigorously, leaving the pupil who is interested to extend his work at his leisure. It is well to begin with the local names—first of town, city, suburb, or village, then of rivers, hills, or mountains in the immediate neighbourhood, and, if the school is near the sea, the names of the

familiar bays and headlands, rocks, creeks, etc. After this it might be advisable to select that portion of this wide subject which can be correlated with the history or geography done by the class.

Let us suppose that Europe is the subject for class study in geography or history, or both. The meanings of the names borne by the various countries might be investigated, then those of the chief mountain ranges, rivers, capes, seas, gulfs, and islands. Valuable side-lights on history might be afforded by tracing the geographical position of some of the Roman, Greek, Teutonic, and Arabic names respectively. What a romance of adventure and empire, for example, springs from the name Gibraltar! Again, with a form taking the British Isles in geography or history, an inquiry might be made into the geographical distribution of Celtic, Saxon, Danish and Norwegian names, not only in the home islands, but also in Northern France, as shown in the frontispiece of Canon Taylor's *Words and Places*. A form taking North America in geography might work through the substance of chapter ii. of the same book with great advantage.

So much for proper names. The pupil is now ready to deal with other parts of speech, and might be introduced to this section of the work by lessons on the derivative meanings of the words* *tribulation*,

* See Trench's *Study of Words*, checked by references to the dictionaries of Skeat and Murray.

virtue, daisy, squirrel, petrel, sincere, cavalier, dunce, clerk, foreign, guinea, boycott, gipsy, pecuniary, jovial, mercurial, saturnine, frank, slave; following on with a few words whose present meaning does not correspond with the derivative meaning, such as *journal, journey, quarantine, barn, larder,* and with a few which have gradually changed in meaning, such as *knave, villain, cunning, artful, idiot, angel, paradise.*

After dealing with these interesting examples without reference to prefixes, suffixes, roots, etc., the pupil is prepared for work of a rather more systematic and exact character. There is, however, a good deal of the "etymology" of the grammar text-book, which is unnecessary and purposeless if the aim of the teacher is chiefly to extend the working vocabulary; and, as has already been said, it is open to doubt whether the work as a whole has any practical value for pupils who know neither Latin nor Greek, and so cannot understand the cases of the nouns and parts of the verbs in either language. With those who know something of Latin, or of both Latin and Greek, some really helpful work might be done. Some teachers known to the writer follow the excellent plan of dealing with English derivatives in teaching the Latin and Greek vocabulary, thus making the English help the foreign language and *vice versâ.*

The nature of the prefix, stem, root,* and suffix

* On the nature of roots, see Whitney's *Language and the Study of Language,* 1868, pp. 254-276.

might first be explained, and the pupil should clearly understand that for his present purpose it is sufficient for him to be able to separate a word into its component parts, to give the meaning and nationality of prefix and suffix, and to name the Anglo-Saxon, Latin or Greek word from which the essential part of the word under consideration is derived. A lesson or two on roots proper and on the intelligent use of such a dictionary as Skeat's smaller volume would be very useful at this juncture.

More attention might be paid to a few Anglo-Saxon words from which some of our modern English words are derived, and a short list might be compiled and committed to memory which would be useful in explaining the original meaning of such words as *lord*, *lady*, *husband*, *alderman*, *lych-gate*, *wayfarer*, *beadsman*, *forebode*, *uncouth*, *tale* (in "every shepherd tells his tale"), etc. But this is, perhaps, rather interesting than practically useful from our present point of view, seeing that the meaning of these words is by no means obscure.

In dealing with prefixes and suffixes, it is well to select those which are really of frequent occurrence in the ordinary use of the language, and which have not lost their force or meaning. A good deal of interesting comparative work may be done—*e.g.*, by studying the meaning of the prefix in such words as *afoot*, *avert*, and *atheist*, or by comparing the prefixes in *decimetre* and *dekametre*, *centimetre*, and *hectometre*, etc.

If time is short and the sole objects of the work are word-building and the elucidation of the meanings of difficult words, the ordinary book-list ought to be cut down ruthlessly. Nearly all the native prefixes and suffixes might be omitted; for from this point of view it is of little or no use spending time over such words as *afoot*, *foretell*, *wooden*, *shovel*, *handle*, etc.; and many of the foreign suffixes, such as those from the Greek, could also be disregarded.

Before setting to work on a list of Latin words with English derivatives, one or two of the most useful might be selected, and an attempt made to form its derivatives with the help of the class. The verbs *cedo* and *specio* are good examples for this purpose, as so many useful English words are derived from them. Here again the teacher can readily reduce the work in volume by selecting those English words whose meanings are likely to be obscure or intrinsically interesting to his pupils, and dealing only with those Latin words from which these are derived. For pupils who know nothing of Greek there is much unreality and lack of interest in the work of memorizing a list of words from this language, and the number of these might with advantage be cut down to include only the most interesting, such as πόλις, θεός, κύκλος, λόγος, γράφω, etc. In dealing with both the Latin and Greek list, the present writer has found it a useful plan to arrange the words under the headings Nouns, Verbs, and Adjectives.

Pupils who take a genuine interest in derivations—the writer has been acquainted with a fair number—and who wish to pursue the subject further, ought to be warned that the work is full of pitfalls for the unwary, each word in our language having a long history, which must be the subject of careful investigation. Again, they must beware of resemblances. There is no etymological connection between *money* and *honey*, or *pay* and *say*, or *please* and *tease*, or *blame* and *shame*. The word *sovereign* has no connection with *reign; isle* and *island* are distinct in origin; the suffix of *righteous* does not mean "full of"; a *frontispiece* is not the piece in front, nor are *dormitory* and *dormouse* so closely connected as they seem to be.* These are only a few examples which might be quoted and investigated to remind the student that the study of derivation must be undertaken with great care, and that guesswork and false analogy must be avoided. He might also be warned to avoid sentimental derivations, and instructed to submit each example to the clear light of historical truth, so far as it is known to our best scholars.

Interest may often be aroused in the study of words by means of a few lessons on so-called synonyms, which can be made to afford an excellent training in

* An "etymological" dictionary widely used asserts that *menagerie* is derived from the same root as *manage*. If these words are investigated in Skeat's smaller dictionary, several interesting facts will be discovered.

discrimination. The facts that synonymous words have usually found their way into English from different foreign languages, and that it is not the rule for any language to possess even two words meaning exactly the same, should be dwelt upon. If pupils are allowed to investigate this matter on their own account, it will serve to impress upon them the necessity for a diligent search after the exact word for translating thought to speech or writing.* Let the teacher take for example the four words *trick*, *device*, *artifice*, and *stratagem*, which are respectively of English, French, Latin, and Greek nationality. We might speak of the trick of the conjurer, the stratagem of the general, the device of the architect, and the artifice of the swindler; but as a rule we should not speak of the trick of the general, the stratagem of the conjurer, the device of the swindler, or the artifice of the architect. The derivation of each of these four words might be investigated in order to obtain, if possible, some light on this matter. Pupils might then be called upon to use their general knowledge and exercise their power of discrimination in studying a number of pairs of words closely related in meaning, and forming sentences to show how they differ. Examples are: *famine* and *hunger*, *admire* and *wonder*, *ghost* and *spirit*, *mortal* and *deadly*, *needful* and *needy*, *voluntary* and *wilful*, *unreadable* and *illegible*, *fearful* and *timid*, *shepherd* and *pastor*, *love* and *charity*, *com-*

* See J. M. Barrie's *Sentimental Tommy*, chap. xxxvii.

passion and *sympathy*. Each pupil should understand that, when synonyms found their way into our language from various sources, they were employed with the same meaning as certain words already in the language, for purposes of variety, and that the genius of the mother-tongue has ultimately appointed for each word a definite sphere to which it must be confined, not allowing any two words to be used with precisely the same meaning.

Reference has already been made to certain useful exercises on homonyms, or words which, though spelt alike, differ considerably in meaning or application. The list of homonyms at the end of Skeat's *Etymological Dictionary* (large edition) will provide material for several very interesting lessons.

For those pupils who take up a simple course in logic, no part of their work can be made more interesting or more educationally helpful than that which deals with logical terms and their correct use—not strictly word-study, perhaps, for a "term" may consist of a number of words, but practically identical in purpose with the kind of work which we are at present considering. Even for pupils who are not going to take up logic as a separate school subject, a little careful study of names and their exact application ought to be of material help towards the acquisition of that precise and careful habit of thought and verbal expression which is invaluable in all departments and relationships of life. "The

educator," says Professor Sully, "should keep jealous watch over the child's use of words, with the view of guarding him against a slovenly application of them. Looseness and vagueness at the outset are apt to induce a slovenly habit of thinking. This danger can only be averted by exercising the learner in making his notions as clear as possible. He should be well practised from the first in explaining the words he employs. It is of great importance to see that a child never employs any word without attaching some intelligible meaning to it. He should be questioned as to his meaning, and prove himself able to give concrete instances or examples of the notion, and, where possible, to define his term, roughly at least. The meaning which he attaches to the word may be far from accurate to begin with. But the educator may be satisfied with a rough approximation to accuracy so long as the meaning is definite and clear to the child's mind. As knowledge widens, the teacher should take pains to supplement and correct these first crude notions, substituting exact for rough and inexact definitions." *

Any standard text-book on logic will provide the teacher with material for several lessons on this interesting subject. Avoiding the division of words into categorematic and syncategorematic, he will find it sufficient to deal with the classification of terms or names under the following headings:

* *Teacher's Hand-book of Psychology.*

(i.) *Individual and General.*—Not the same as the grammatical division of nouns into Proper and Common. Many examples ought to be given and discussed orally with the class.

(ii.) *Concrete and Abstract.*—Exercises might take the form of discovering pairs of corresponding concrete and abstract names, such as boy, boyhood; miser, miserliness; followed by a discussion of the ordinary use of such words as productions (for products), relations (for relatives), actions (for acts), etc.

(iii.) *Positive and Negative.*—The formation of corresponding terms will give rise to many interesting discussions.

(iv.) *Absolute and Relative.*—A more subtle distinction than any of the above, but most important for careless thinkers.

(v.) *Univocal and Ambiguous.*—Another distinction of practical value for those who aim at a correct use of language.

These classifications might be followed by a consideration of the double meaning of many terms, in extension and intension. The whole of this work, though strictly a branch of logic, necessitates the use of only three words which belong to the special terminology of the logician, namely univocal, extension, and intension. Such a course is not recommended for pupils of tender years, but for older boys and girls, especially the latter, it can be made to form an excellent discipline.

There is one other branch of word-study which the present writer has found by experience to be very profitable in many ways. This consists of an inquiry into the origin and meaning of some of the words and phrases of "provincial" English, including that of the Scottish Lowlands, which is nearer to Chaucer than our modern "polite" form of speech. Many of these words have a most interesting story to tell, and most of them are capable of adding a strength and expressiveness to the dictionary English which it lacks upon occasion.* The pupil would, of course, begin with a few of those words in use in his own district, and might compare them with a selection drawn from other parts of the country. Such work helps to widen the mental horizon and enlarge the human sympathies.

* It is a fact that educated speakers, who have retained many of their "provincialisms," use less slang in their familiar conversation, as they have less occasion for it.

CHAPTER V

THOUGHT-ANALYSIS

For many teachers of English the term *précis-writing* has unpleasant associations. The subject is often regarded as frankly, even brutally utilitarian, as lacking in sound educational value, and as taking rank with other well-known subjects of a "commercial curriculum," a knowledge of which can be acquired without any great expenditure of mental energy. Such an attitude seems to the present writer to be somewhat unreasonable. The making of précis is only one form of a species of exercise which can be rendered of high educational value, and which is especially helpful in training pupils to apprehend quickly and exactly the salient points of any subject submitted to their consideration; which is further useful in the literature lesson, helping the student to appreciate literary form, balance and proportion, or to detect the lack of these qualities. The whole subject might be given the name of "thought-analysis."

The difficult art of note-taking belongs properly to this branch of the work in English. Few pupils are

proficient at it, as almost every teacher of the more advanced subjects can testify with sorrow. The form of instruction which takes the shape of a lecture is much decried at the present day; but like many other discredited educational methods it has its advantages. If it is well planned and clearly given, with due attention to emphasis of the salient points, and if the temptation to digress is steadfastly resisted by the teacher, the lecture constitutes a form of mental discipline of considerable value, provided that steps are taken at the close to test the pupil's grasp of the instruction imparted. The heuristic method can be overdone, and the lecture pure and simple, undisturbed by question and answer, might occasionally be employed in order to test the pupil's capability of assimilating the information which the teacher wishes to convey. In the energetic bustle of class questioning, a great deal of work appears to be going forward, but there is sometimes a considerable part of it mere "sound and fury signifying nothing"; the shy but competent (or is it shy *and* competent?) pupil is apt to be overlooked, and the lazy pupil finds opportunities for shirking and for hiding his ignorance in the general mêlée.

It is essential that the young student should first be made to understand clearly the nature of notes, and trained to develop the ability to fix upon the essential word or phrase which forms, as it were, the focus of thought, and which recalls in a flash a whole

series of connected ideas. To be able to do this with some amount of precision shows that the pupil has learnt to a considerable degree to master his mind. Any piece of prose composition arranged in carefully divided paragraphs will afford material for exercises which might form part of the ordinary reading lesson. Let us suppose that the pupil has just read the following passage:

> "Wordsworth composed verses during a space of some sixty years; and it is no exaggeration to say that within one single decade of those years—between 1798 and 1808—almost all his really first-rate work was produced. A mass of inferior work remains—work done before and after this golden prime, imbedding the first-rate work and clogging it, obstructing our approach to it, chilling, not infrequently, the high-wrought mood with which we leave it. To be recognised far and wide as a great poet, to be possible and receivable as a classic, Wordsworth needs to be relieved of a great deal of the poetical baggage which now encumbers him."—M. Arnold.

Now let the teacher ask for the gist of the passage expressed in the fewest possible words. The matter is not so simple as it appears to be. After a little thought the following note seems to sum up the paragraph: "Wordsworth's work from 1798-1808 his claim to greatness"; but this is not at all adequate, as it ignores the fact that the poet's really great productions were only a small part of his whole output; and we need such a note as "Wordsworth's claim to greatness his work from 1798-1808; one-sixth of his total output." In the process of getting at the

essential thought of a paragraph in this manner, the pupil gains complete possession of the subject-matter of the reading, especially if the teacher is somewhat exacting and refuses to be satisfied with the second best; and the work is by no means easy. Such a method followed throughout the course of a reading lesson will place the pupil in possession of an outline of the whole of the subject-matter; and the next step is to test him by selecting a chapter for silent reading and analysis on the same plan. After a considerable amount of practice he will be able to identify the central thought of the whole lesson, and arrange his notes into sections and sub-sections, provided always that the chapter selected for analysis has been built up by the writer upon a logical and definite framework. If it has not been carefully constructed, the pupil will, of course, find it impossible to make a satisfactory analysis, and will thus, by the way, have acquired unconsciously a capacity for criticism which is of no mean value. An essay of Bacon, Addison, Goldsmith, or Johnson* forms good material for prac-

* Good examples for this kind of work are:

Bacon: Of Nobility; Of Travel; Of Regimen of Health; Of Plantations; Of Studies.

Addison: London Cries; Adventures of a Shilling.

Goldsmith: Advice to a Young Man; The Instability of Worldly Grandeur.

Leigh Hunt: Respectability (Table-Talk).

Johnson: Life in a Garret; Friendship.

Essays which take the narrative form should not, as a rule, be chosen for this purpose.

tice of this kind, and this work also affords an opportunity for comparing methods of treatment on the part of different essayists. To *tell* a pupil that Addison follows one method and Bacon another is to him uninteresting. If he discovers the fact for himself in an incidental manner, he is not likely to forget it.

Another plan with the same object in view has been adopted in several schools with excellent results. The teacher carefully prepares a lesson on some interesting subject, and draws up notes for his own use arranged under definite headings and sub-headings. This outline he uses, if necessary, during the giving of the lesson, and as each point is dealt with a note is written upon the blackboard in sight of the class. When the lesson is finished, pupils are required to take down the teacher's notes, and to use them in reproducing the substance of the lesson in their own words as an exercise in composition. The next step is to give a lesson of a similar kind without writing down the notes, the teacher, however, making a pause after each division or subdivision, in order that the pupils may make a note for themselves. At the close of the lesson the note-books are examined, or the teacher's notes are shown on the blackboard or lantern-sheet for comparison with those made by the members of the class. Lastly, when pupils are proficient at the work of note-taking, a short lesson or lecture is given slowly and carefully, with due attention to emphasis, but without any notes being written by

either teacher or pupils. At the close the latter are called upon to draw up a rough outline of the lesson from memory—a severe test of their grasp of the subject and power to marshal facts in logical order.

It is not necessary to point out to practical educationists the excellent mental effect of work of this kind. To spend less time in filling the minds of our pupils with facts, many of which are isolated and practically useless, and to bend our energies upon teaching them how to acquire facts when necessary, how to arrange them and eliminate the inessential, how to deduce from them conclusions upon which to act—this is the great reform necessary in our school-work at the present day. The chief aim of our work is not knowledge, but the ability to acquire and to use knowledge in daily life. The question to be asked concerning our pupils is not, What do they know? but, How can they set about getting to know? The test is not an examination, but life itself.

The method of dealing with descriptive composition outlined on pp. 16-18 forms another upward step in the work which we are at present considering. Information about a given subject is to be acquired from various sources, and the pupil first collects the necessary facts without regard to arrangement or precedence. Then he sifts them and marshals those which are essential and suggestive in proper order; and the composition of his essay consists of an expansion of the bald statement of facts into such a form that their

presentation is more pleasing and acceptable to the reader. From this it is a mere step to précis-writing properly so called, a downward step, perhaps, so far as the use of English is concerned, but, after all, school "essays" are in reality little more than mere précis, the embellishments and play of thought which distinguish the essay of literature being almost entirely absent, and the teacher is fortunate who can in his composition lessons train his pupils to make a plain statement of facts in fairly correct English. The work of précis-writing may thus be regarded as a variant of the ordinary exercises in English composition so far at least as the secondary school is concerned, and need not constitute a separate subject, or even a branch of a subject. Naturally, it is only fit for the older pupils, as the sifting and examination of facts requires an alertness of judgment and promptness of decision which one cannot expect to find in middle or lower forms, while the formal work of précis-writing should not, as a rule, be taken in the ordinary primary school.

Books are available containing material for précis-writing, and these will be necessary for the formal work as required for examination purposes; but much interesting work can be done with a class without the use of any text-book. The daily paper must be brought into requisition, and each pupil might be provided with a small portfolio for the collection of cuttings. These ought not to be pasted into a book,

for in making rough copy for précis-writing the pupil ought to have all his materials under his eye, and the necessity for turning over from page to page of a scrap-book is apt to lead to confusion, a seemingly small but important point. The appearance of a stirring piece of news sets the collector to work. The paper of the following day is examined for further information or comment. In some cases the news may prove to be really of no importance, and the first day's cuttings may then be discarded. But if the matter develops, the course which it takes must be carefully watched to the end, and cuttings collected containing all the information which bears upon it. When the incident is closed the cuttings are sifted. Some are rejected as useless, others are shorn of unnecessary matter, and the remainder form the material from which a rough copy of the pupil's account is made. The first draft is examined by the teacher with as much care as a finished production, and everything inessential is cut out before the pupil writes his final account. The Dogger Bank incident of the year 1904 formed in one school with which the writer is acquainted the subject of an exercise of this kind. Cuttings were kept until the Paris award was made, and then the whole matter was summed up from beginning to end. Information on the investment and siege of Port Arthur was collected in a similar manner, and an account of the whole written out after the fall of the town. Perhaps

the most exciting piece of work of this kind was the close following of the Baltic Fleet from Madagascar to the Battle of Tsu-shima, in May, 1905. Needless to say, great interest was taken in the work, which necessitated a careful sifting of such information as was available, and had a wider and deeper effect than the making of précis and précis-writing is usually supposed to have. It trained pupils to read the newspaper with intelligence, and incidentally created a habit of seeking for confirmation of newspaper reports, and a disinclination for jumping to conclusions, even when patriotism gave the impetus.

CHAPTER VI

PARAPHRASING

It is not easy to discuss with patience that species of literary vandalism which goes by the name of paraphrasing, and which as a rule consists of setting down, literally phrase by phrase, in one's "own words," poems or portions of poems which rank as literature chiefly because of their felicity of verbal expression. There are, however, many advocates of the exercise, and it is right that we should endeavour to appreciate their point of view. They would probably urge—

(*a*) That the work is useful to test the pupil's grasp of the meaning of a passage or poem.

(*b*) That it trains the pupil's capacity for ready and varied verbal expression, extends his vocabulary, teaches him discrimination in the use of words, and trains him in forming sentences upon an excellent model.

In reply to (*a*), it might be said that, in order to be consistent with his purpose, the advocate of para-

phrasing ought to confine his attention to passages which are really obscure either because of the language employed or because of the compression of thought; that he ought not to ask for a paraphrase of Portia's speech on Mercy, nor of Keat's Introduction to *Endymion*, nor of Tennyson's *Sir Galahad*, nor of such a passage as

> "His honour rooted in dishonour stood,
> And faith unfaithful kept him falsely true,"

nor, indeed, of any of the most beautiful passages of our poetic literature, which are, almost without exception, simple in expression and in thought. If the meaning of a passage is deep, it is not necessarily obscure, and the way to make it a personal possession is to ponder over it as it stands until the full meaning of the poet's own words dawns upon the reader's mind, not to convert it into the language of the market-place. Moreover, if the meaning of a passage is really obscure or the thought much compressed, the pupil ought to be called upon to give the general sense of it without a laborious, useless, and misleading translation phrase by phrase, and almost word by word, which, we fear, amounts to saying that he should not be called upon to "paraphrase" at all.

In reply to (*b*), it might be objected, with some show of reason, that, while the qualities named are excellent and desirable, they can be attained by other and less questionable means; and that to employ paraphrasing

or these purposes only is like teaching boys correctness of aim by allowing them to throw stones at priceless glass or china. There are other opportunities, in the English work, of training the pupil to express himself readily, and to distinguish carefully between the meanings of words, several of which we have already discussed in previous chapters of this book; while practical experience of paraphrasing goes to prove that the worst of all methods of practising the English prose sentence is to model it upon that usually employed in verse.

Let us suppose, however, that the pupil is called upon to paraphrase the passage from *Henry VIII.* which is well known to most of us by the title of "Wolsey's Farewell." The usual method is, of course, to translate the passage, phrase by phrase, into the pupil's "own words," each significant word being changed to another, and only the framework being left as it stands in the original extract. In this literal translation lies the viciousness of the exercise. The word *farewell,* in the first line of the passage, is the exact word required—neither "good-bye" nor "adieu" is in the least degree suitable—and the same might be said of nearly every other word or phrase.

There is, however, one other method which might be employed, and which will really test the pupil's grasp of the poet's meaning. This is to give a prose rendering of the selected passage in the third

person, using *the poet's own words and phrases* whenever they can properly be employed in prose and are quite simple in meaning.

We should then have a rendering somewhat like the following:

> In taking a long farewell of all his greatness, Wolsey compares man to a tree, his hopes to the tender leaves of the springtime, his honours to the rosy blossoms, the high position which he covets to the fruit. To-day the leaves shoot forth, to-morrow the thickly-set blossoms appear, but when the fruit is surely ripening there comes a killing frost, which nips the root, and the tree falls.* Then, changing the figure, he likens his own career to the daring play of thoughtless boys, who attempt to cross a deep stream supported on bladders. He has ventured, buoyed only by his pride upon a sea of glory, but far beyond his depth; and now his frail support has failed him, and he is left, weary and old with service, to the mercy of the waves which overwhelm him.

The employment of this method at least ensures that the pupil reads the passage or poem with some degree of care. The use of the poet's own words, whenever possible, prevents that frequent descent

* It is difficult to say whether it is an argument for or against paraphrasing that it often reveals weakness or inexactness of thought and expression on the part of the poet. Shakespeare's botany is here surely open to criticism. Later in the passage there is some confusion between a sea and a river. Let the teacher try to paraphrase Tennyson's *Crossing the Bar*, or the stanza in Longfellow's *Psalm of Life*, which begins, "Footprints that perhaps another." Again, does anyone ever "*rise* on stepping-stones"?

from the sublime to the ridiculous* which must be intensely irritating to any self-respecting pupil. But at its best the work is not congenial nor the result pleasing, and, to adapt Dr. Johnson, we might say, "Sir, the exercise is like a dog's walking on his hind-legs. It is not done well; but you are surprised to find it done at all."

Yet if the making of paraphrases or prose-renderings of verse must be included in the English work, it is suggested that it should take this modified form, and should only be applied to passages of which the meaning is not apparent after the exercise of a little thought. There is no necessity to make the work a separate branch of the English subjects. It falls naturally under the head of Composition, and, like the modified précis-writing of the preceding chapter, might be used as a variant on the ordinary "essay-writing."

The change from the *Oratio Recta* to the *Oratio Obliqua*, as in the above example, is often helpful, and might be frequently employed with advantage.

It is interesting to examine some of the poetical texts ordinarily read in schools with the object of selecting a few passages which lend themselves to paraphrase of this kind.

1. "King John."—In Act I., Scene i., we have the

* Readers of Matthew Arnold will remember the rendering of the line "Canst thou not minister to a mind diseased?" as "Cannot you look after the lunatic?"

following short passages of which the pupil might be called upon to make an explanatory paraphrase in the course of his reading or study of the play:

> "This might have been prevented and made whole
> With very easy arguments of love,
> Which now the manage of two kingdoms must
> With fearful bloody issue arbitrate."

> "New-made honour doth forget men's names;
> 'Tis too respective and too sociable
> For your conversion."

Austria's speech, Act II., Scene i., ll. 19-31, ought not to be paraphrased, but ll. 66-78 of the same scene provide a good example for explanation of this character, and the substance of ll. 84-117 might also be written out in simple prose; nor will King John's speech contained in ll. 206-234 lose greatly from a literary point of view by being converted into school-boy English. There is also a good example in the lines,

> "For this down-trodden equity we tread
> In warlike march these greens before your town,
> Being no further enemy to you
> Than the constraint of hospitable zeal
> In the relief of this oppressed child
> Religiously provokes,"

as well as in ll. 334-340 and 368-372 of the same scene. The speeches of Constance in the first scene of the third act might with advantage be passed over except for the oral paraphrase of an occasional line or couplet, but ll. 162-172, 211-216, and 268-298,

require some unravelling, and afford really good examples of the value of explanatory paraphrasing. On the other hand, the lines spoken by the French Princess beginning,

> "The sun's o'ercast with blood: fair day, adieu!
> Which is the side that I must go withal?"

ought to be read as the poet left them.

Passing over once again the passionate utterances of Constance in Act III., Scene iv., we have a good example for our present purpose in the speech of Pandulph which begins,

> "How green you are and fresh in this old world!"

The famous scene in which the actors are Prince Arthur and Hubert requires only a little oral paraphrase here and there. Salisbury's first speech in the second scene of this act is a shining example of a passage which ought never to be set for paraphrase—the poet might have been thinking, as he wrote, of the subject of this chapter,

> "Therefore, to be possess'd with double pomp,
> To guard a title that was rich before,
> To gild refined gold, to paint the lily,
> To throw a perfume on the violet,
> To smooth the ice, or add another hue
> Unto the rainbow, or with taper-light
> To seek the beauteous eye of heaven to garnish,
> Is wasteful and ridiculous excess."

Yet the very next utterance of the same outspoken Earl affords a good example for verbal translation,

as well as Act IV., Scene ii., ll. 208-214, while the metaphors of the speech of Falconbridge at the end of this scene might be set down in plain English with advantage. Other good passages for use in the fifth act are Scene ii., ll. 8-39, 127-167, and Scene iv., ll. 22-48. On the other hand, ll. 28-43, 51-58, and 110-118 of Act V., Scene vii., ought not to be used for this purpose.

2. "A Midsummer Night's Dream."—With the exception of the speech of Theseus contained in Act V., Scene i., ll. 89-105, there is in this play no passage of any considerable length which requires to be paraphrased, yet it contains many famous pieces which are often marked for desecration. The present writer has read more than one alternative rendering of Titania's speech in Act II., Scene i., ll. 81-117. He has also had the pleasure of listening to a teacher who, by careful expression in reading and a little skilful questioning, brought out all the beauty of the lines without obtruding himself between the reader and the poet. There was little "explanation" or substitution of other words for those used by the poet himself. The second line was read,

"And never since the *middle-summer's* spring,"

and pupils guessed what was meant by the expression at the end, but did not translate it into their "own words." The teacher merely instanced the similar expression "the spring of youth," repeated twice

"the middle-summer's spring" slowly, and with evident enjoyment. The fourth word in the line

"To dance our ringlets to the whistling wind"

was explained by means of a little deft questioning. The word "murrion" almost explained itself after a little thought and a side-reference to a Bible quotation. The expression "nine men's morris" required a verbal explanation, but there was no attempt to substitute another expression. The rest of the lesson consisted of careful reading, with repetition now and again of a line or phrase of more than ordinary beauty. When the work was over, one felt that the pupils had been led to close communion with the mind of the poet himself.

3. "Macbeth."—In this play there is a considerable number of passages suitable for explanatory paraphrase, and quite as many of which the pupil ought to take possession in their original form. To name only a few of the former, we have the first two speeches of the sergeant in Act I., Scene ii., the soliloquy of Macbeth in the third scene of the same act, beginning with the words "This supernatural soliciting;" the speeches of Duncan in the fourth scene; and the two utterances of Lady Macbeth in Scene vi. In Act II., Scene iv., we might mark also the speeches of Ross, who is not endowed with great clearness of expression. The third act furnishes good examples in Scene i., ll. 48-72, 93-107, and 128-138,

and in Scene ii., ll. 13-22, stopping in the last passage in the middle of the line, and leaving untouched,

> "Duncan is in his grave;
> After life's fitful fever he sleeps well;
> Treason has done his worst; nor steel nor poison,
> Malice domestic, foreign levy, nothing
> Can touch him further."

Other useful selections are to be found in Act IV., Scene i., ll. 144-156, Scene iii., ll. 25-37; Act V., Scene iv., ll. 16-22, and the concluding lines of the play.

To mark the passages which ought to be left alone is equivalent to selecting all the beauties of the play —Malcolm's tribute to Cawdor in Act I., Scene iv., Macbeth's dagger soliloquy and his speeches to Seyton in Scenes iii. and v. of Act V. We must confess that for school pupils the Thane's speech in Scene vii. of Act I., the famous lines beginning,

> "If it were done when 'tis done, then 'twere well
> It were done quickly,"

must practically be paraphrased, at least orally, for the meaning by no means lies upon the surface, and the passage is one which is apt to be read and declaimed without much real appreciation of its significance.

4. "MARMION."—To quote Stevenson's military beggar,* "Scott, sir, is not so poetical a writer"

* See the essay on Beggars in the volume *Across the Plains* — an essay which is for our present purpose worth a library of pedagogy. We shall return to it in a later chapter.

—meaning that he did not affect such a profusion of poetic ornament as "Keats—John Keats, sir." His poetry has indeed, as a rule, the directness and simplicity of the best prose.

> "The livelong day Lord Marmion rode;
> The mountain-path the Palmer show'd
> By glen and streamlet winded still,
> Where stunted birches hid the rill."

And because of this characteristic such a poem as *Marmion* furnishes few examples for our explanatory paraphrase, if we leave out the introductions to the several cantos, as most readers are delighted to do. It has been found helpful to make a prose version of the speech of Constance before her monastic judges in Canto II., Stanzas xxviii. to xxxi. inclusive, in order to make quite clear the course of the tale. The Host's tale in Canto III. might also be dealt with in a similar manner, but it is very like vandalism to tamper with the simple effectiveness of Stanza xxiii. Sir David Lindesay's Tale affords another example for a running paraphrase, provided that the pupil copies out the first lines as they stand:

> "Of all the palaces so fair,
> Built for the royal dwelling,
> In Scotland, far beyond compare,
> Linlithgow is excelling;
> And in its park in jovial June,
> How sweet the merry linnet's tune,
> How blithe the blackbird's lay!

The wild buck bells from ferny brake,
The coot dives merry on the lake,
The saddest heart might pleasure take
To see all nature gay."

5. "THE TRAVELLER" and "THE DESERTED VILLAGE."—There are several passages in the former of these two poems which might be set for paraphrase—*e.g.*, ll. 81-98 and 123-144—and several which ought to be avoided, in particular that delightful fragment of autobiography which begins,

"Gay, sprightly land of mirth and social ease,
Pleas'd with thyself, whom all the world can please,
How often have I led thy sportive choir,
With tuneless pipe, beside the murmuring Loire!"

As for the latter poem, every English boy and girl ought to have at least the former half by rote. Not even the effort of memorizing nor yet a long succession of examinations can spoil the beauty of the description of the village sports, the parson, so closely akin to Chaucer's, the schoolmaster—

"A man severe he was and stern to view;
I knew him well, and every truant knew:
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper circling round
Conveyed the dismal tidings when he frowned."

Yet the latter part of the poem will furnish several passages which might be rendered into prose with

some advantage to the pupil and no very great loss to poetry.

6. Miscellaneous.—Examples of well-known poems and extracts which the pupil ought not to be called upon to paraphrase are:

1. Shakespeare's "Seven Ages of Man."
2. Portia's speech on Mercy.
3. Hamlet's Soliloquy. The pupil will do better to learn this by rote, even if he does not understand it, than to attempt to paraphrase it. The passage is, by the way, introduced much too early in school studies.
4. Milton's Sonnet on his Blindness, in spite of the involved nature of the syntactical arrangement.
5. Gray's *Elegy*.
6. Coleridge's *Ancient Mariner*.
7. Tennyson's *Sir Galahad*.
8. Browning's *Epilogue to Asolando*. The present writer has seen a paraphrase of these noble lines beginning "At twelve o'clock."

As a matter of fact, the better the pupil's collection of miscellaneous poems, the fewer examples will it contain suitable for explanatory paraphrase. The teacher might turn to Addison's *Cato*, Southey's *Joan of Arc*, or Crabbe's *Village*. He will find material also in Browning.

There is a species of what might be called free paraphrase, which the present writer has tried with good effect, and which can really be made of considerable literary value if it is not begun at too early a stage. This consists of writing out the "story" of a narrative poem as though for a young child, giving the outline of the story only, using the poet's words and expressions when they lend themselves to prose, and making some attempt to reproduce the atmosphere of the poem. The following are a few of the poems which might be treated in this manner:

1. Longfellow's *Evangeline*.
2. Matthew Arnold's *Balder Dead* or *Sohrab and Rustum*.
3. Tennyson's *Gareth and Lynette*, or *Lancelot and Elaine*, or *Balin and Balan*.
4. Any of the plays of Shakespeare ordinarily read in schools,* or a portion of the play, such as the tale of Imogen and her brothers from *Cymbeline*, with only a slight reference to Cloten and Iachimo; or the tale of the lovers from the *Midsummer Night's Dream*, leaving out the revels of Bottom and his crew.
5. The first canto of the *Faëry Queen*. This is difficult, as so much must be omitted,

* Prohibit for older pupils all reading of the "story of the play" before the text is read. Let the poet tell his own tale, and then call upon the pupil to set it down in outline as he understands it.

and ought only to be proposed for older pupils.

6. Macaulay's *Horatius* or *Battle of Lake Regillus*.
7. Scott's *Marmion*.
8. Incidents or legends from *Hiawatha*, such as that of Osseo and Oweenee.
9. The substance of the Prologue to the *Canterbury Tales*.

Some idea of the scale and character of this work may be gathered from the following prose rendering of the first few lines of Tennyson's *Gareth and Lynette:*

> Standing one day by a stream in full flood, the young Prince Gareth saw how a slender-shafted pine-tree lost its footing, and was floated quickly down the rushing torrent.
>
> "How he went down!" said he: "like a false knight or evil King before my lance—if lance were mine to use. Now I, though having both strength and wit, am kept here prisoned in my good mother's hall, for she thinks me still a child. But I will weary her with one continuous prayer till she let me go to seek out the great King Arthur; then, as a knight in his service, will I swoop down on all things base, and dash them dead."
>
> So he sought out his mother, the Lady Bellicent, and, hovering round her chair, said:
>
> "Mother, though ye count me still the child, sweet mother, do ye love the child?"
>
> She laughed, and said:
>
> "Thou art but a wild goose to doubt it."
>
> "Then, mother," said he, "hear the child's story."
>
> "Yea, my well-beloved," was the reply, "even if your tale were only of the goose and the golden eggs."

"Nay, mother," said he, following her fancy, "this egg of mine was of finer gold than any goose could lay, for it was left by a royal eagle far beyond reach upon a lofty Eastern palm. And a youth, poor but brave, saw it, and thought: 'If I could climb and lay my hand upon it, I would be richer than a company of Kings.'"

The modernizing of Chaucer's Prologue forms an excellent literary exercise. Some attempt should be made to reproduce the style and manner of the original—*e.g.*:

"April with sweetest showers had banished the drought of March and pierced to the roots of the plants, soon to show the blossoms of the spring-time. The light scented breeze in every holt and heath had stirred the tender crops to newness of life. The little birds made sweetest melody, roused to song by the spirit of the spring.

* * * * *

"There was a Clerk, or scholar of Oxford, who had long given his mind to learning. His horse was as lean as a rake, and he himself was not very fat, I assure you; very threadbare was his outer garment, for he had as yet no benefice, but he would rather have had at his bed's head twenty books bound in black or red than rich robes, or violin, or psaltery—indeed, he spent all the money he could get, though that was not much, on books and learning. He never spoke more than was needful, though what he said was full of prudence and wisdom; gladly would he learn and gladly teach."

We confine ourselves in our schoolwork to paraphrase of poetry. There are certain writers whose prose might occasionally be paraphrased with advantage. Some of the exhortations of Imlac in *Rasselas* rise at once to one's mind in this connection; and there are others.

CHAPTER VII

TASTE IN LITERATURE

With regard to their mental attitude towards English literature, it is possible to divide our pupils into three classes.

There are a select few who have a natural inherited taste for good prose and poetry, who take a delight in reading, and prefer the pleasure to be got from books to almost any other. These often come from homes where books are more or less plentiful, and are looked upon as valuable possessions, where the whole atmosphere fosters the growth of taste, where at least one member of the family is capable of acting, consciously or unconsciously, as a guide in the selection of reading matter. With regard to these pupils, the care of the teacher must be so to deal with the literature work in class that his methods may not mar or spoil the beneficent work which is going on without his help or direction. His aim must be to co-operate with the home influences in fostering and strengthening what is in all cases a delicate plant, and to avoid

acting the part of a "killing frost." It is the existence of this class of pupils which provides one strong argument for those who would prefer to erase English literature from the school curriculum. But probably more attention to method, more care for literature as literature, and emancipation from the pedagogical view that a subject must be taught in order that an examination may be held, will obviate the necessity for such a drastic course.

The second class consists of those pupils who, under wise and sympathetic treatment, can be made to enjoy and profit by the literature lesson; who are capable of being worked upon by the teacher's love of his subject to catch a little of his enthusiasm; who are also capable of being filled with a complete dislike for the whole subject if wrong methods are employed. This class falls naturally into two subdivisions—one comprising those pupils who gain so much from the form work that they leave school with a fairly well-developed taste and with some desire to read books of rank; the other containing those who enjoy good literature when under the spell of an enthusiast, and treasure many beautiful passages in their memories, but who have little inclination to make further personal explorations in the "realms of gold," and are content with the ephemeral reading-matter which is so plentiful at the present day.

The third class is made up of those stolid young barbarians who appear to have absolutely no interest

in literary expression, to whom the reading lessons are often irksome and unattractive in spite of the teacher's best efforts, who read rarely, and then select matter of the very lightest character. For such as these a great part of Shelley's is "stuff," the organ-toned harmonies of Milton have no charm, Bunyan is a weariness to the flesh, and *The Vicar of Wakefield* amiable drivel. This is really the most interesting of the three classes—at least, to the teacher who is not above revising his methods. It is taking a short-sighted view of the matter to dismiss these pupils as "impossible," and to consider the literature lessons as utterly wasted upon them. Some of them were possibly never meant to take delight in literature as the expression of æsthetic feeling. Moreover, the teacher must never forget that the primary object of his work is not the formation in each pupil of a "taste for good literature," but the bringing of each under the humanizing influence of the best prose and verse—a consideration which ought to prevent much heart-burning.

It may be that such a case as once came within the experience of the present writer is not an isolated instance, but a type. In a certain boy it was found utterly impossible to develop a liking for reading of any kind. He was possessed of a bright, sunny nature, and seemed to have a fair share of those qualities which it is sometimes claimed that the study of the humanities will develop more completely than

any other—consideration for others, modesty, genial tolerance, and a wise reticence. Many methods were tried to interest him in books, but all to no purpose, and remembering the comment of R. L. Stevenson on the saying that a poet has died young in the breast of the most stolid,* the present writer took pains to observe him out of school-hours.

It was found that he was fond of taking long walks into the country, usually by himself, returning home as the darkness was falling, tired, happy-eyed, and ruddy, with the smell of the fields upon him. At times he would take with him a stray dog, for he knew the ways of the four-footed, and was, indeed, a Grand-Master of their craft. He was no "nature student" in the present-day sense of the term, and was entirely incapable of analyzing his enjoyment of the sights and sounds around him, nor was he keenly observant of the details of anything. When he returned from one of these rambles, he had been "over the hill" or "round by the high fell." Asked what he had seen, he would, as a rule, look utterly surprised

* "It is said that a poet has died young in the breast of the most stolid. It may be contested, rather, that this (somewhat minor) bard in almost every case survives, and is the spice of life to his possessor. Justice is not done to the versatility and the unplumbed childishness of man's imagination. His life from without may seem but a rude mound of mud; there will be some golden chamber at the heart of it, in which he dwells delighted."—*The Lantern Bearers.*

at the question, and his answer would be as abrupt as his sensitive nature would allow.

Turning out the pockets of one of his discarded coats, his mother one day discovered—wonder of wonders !—a paper on which was roughly pencilled a short "poem" on the death of a relative for whom the boy had a special regard, evidently an effort to give expression to feelings of more than ordinary depth, but one never repeated—at least, to the knowledge of his friends. For his nature found at a later date by means of vocal music the outlet which it required. He developed a voice of fine quality, which he carefully cultivated for his own recreation, and, with absolutely no knowledge of literature, showed in his choice of songs a taste which was beyond reproach. He clearly belonged to our third class of pupils so far as the formal school-work was concerned, yet in his own way he was one of the elect. He was his own poet, and, like most others of his craft, was not greatly concerned in the expression of other people's emotions. The fact that he remained a "mute inglorious Milton" was immaterial. His case has always stood to the present writer as a reproof and a warning, as well as an incentive to greater sympathy.

Possibly, but not assuredly, this was an exceptional case. The working teacher has, as a rule, neither the time nor the opportunity to follow up a few instances which may appear at first sight to be similar, and, as we have already agreed, he must, for class teaching,

frame his plans to suit the average pupil. And the practical question for him is this: By what means can he endow his pupils with a taste for literature which is worthy of the name? How can he set to work so that they will at the end of the school-life turn with impatience from that which is unworthy, or that which is merely weak and lacking in inspiration?

It is indispensable, in the first place, that the teacher should not only be possessed of a real love of his subject, but also be able to impart some measure of his appreciation to his pupils. Where a taste for good literature is a matter of transfer there is always in evidence this personal element. The pupil at first loves the work for the sake of the teacher, and in time learns to love it for itself. No methods, however carefully planned, however scientific and theoretically perfect, can be effective if the personal feeling is nonexistent. Let those who really love the works of the best poets and prose writers test the matter by a reference to their own experience. It was the influence of someone in the home, or of the teacher whose enthusiasm was void of all soulless gush, to which most people can trace the source of their love of letters. It was the effort to please or imitate someone who occupied a great place in the affections which began the beneficent work.

Why does not the ordinary man or woman turn to books worthy of the name in the hour of leisure? Partly because it is the hour of leisure, and the read-

ing of much of the best English literature is plainly a difficult task for English people, if one may judge by the "notes" which appear to be necessary in editions of our classics. Could we not plan our school-work in such a manner that the task in later years may become less irksome?

The present writer once set a young fellow, who wished to know, as so many thousands do, "where to begin," to read Kingsley's *Westward Ho!* He read it at first for the narrative, and, being yet on the boyish side of manhood, enjoyed the romance of it to the full. Then, half ashamed at the breathless pace at which he had read through a book recommended to him—once again the personal equation is in evidence—he began to read it again, slowly and carefully, with the object of trying to understand it in an adequate manner, and making some attempt to visualize the characters. Halfway through he stopped, and came to ask where he could get books which would tell him the stories of the old Greeks and Romans. He wished, he said, to read no more English literature until he knew as many as possible of the old legends which the best writers seemed to have always in their minds, and to which they were continually making reference. Not only Kingsley, he said, but Shakespeare, Milton, and many another whose works he had tried to read, were always speaking of some god or goddess, or some great person in ancient history, who was a mere name to him. The present writer, as an experiment, suggested a reference to "notes,"

and said that most likely a well-annotated edition of *Westward Ho!* could easily be found. The suggestion appeared to act like a blight.

But this young reader had unconsciously stumbled upon one of the roots of the matter. No one will deny that the classical scholar, who is no mere gerund-grinder, is, *ceteris paribus*, best prepared for a deep and true appreciation of the treasures of English literature, not only because of his constant study of models of literary form, but also because nearly all masters of English literature have lived and moved in the same atmosphere as himself, in a world peopled by the gods and heroes of ancient Greece and Rome; and there is communion, not only of spirit, but also of knowledge, between the writer and the reader.

It is, of course, impossible to make classical scholars of even a comparative few of our ordinary school-pupils. But we can make them familiar at an early age with the subject-matter of the old Greek and Latin poems, not as mere fairy-tales of which the details are immaterial, but as information worth remembering as a help towards the fuller and more ready enjoyment of the best of our native literature later in the school-life, as well as when school-days are over. We can give them the stories of the Siege of Troy and the Wanderings of Odysseus as we have them in Homer.* The legends of Theseus, Perseus,

* Not long ago the writer sat for half an hour in the Manchester Art Gallery before Leighton's "Captive Andro-

and Jason are given in Kingsley's *Heroes*, and the stories of Hercules can be pieced together from various classical sources easily obtainable in English translations.* The legends of Europa, of Persephone and Demeter, of Orpheus and Eurydice, of Paris and his fateful judgment, of Bellerophon and his winged horse, of Midas and his daughter (it would be difficult to improve on Hawthorne's rendering in *The Wonder Book*), of Baucis and Philemon, ought each and all to be familiar. Many classical stories can be conveniently connected with nature-study—the stories of Pan; legends of the trees, as of Phaethon, Daphne, Dryope and Cyparissus; and of the flowers, as of Narcissus, Hyacinthus, Clytie, Venus and Adonis; while a complete cycle of stories can be connected with the signs of the zodiac.

Certain poems of Thomas Gray, Matthew Arnold and William Morris suggest other preparatory work of this character. There is good reading matter full of excellent humour, playful fancy and manly pathos to be made from the stories of the Norse gods and

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mache," looking, not at the picture, but at the people who passed in procession before it. They were for the most part well-to-do and seemingly "well educated," but the subject of the painting was evidently unknown to most of them. What an addition to their stock of pleasure would a familiar acquaintance with the story of Troy have made! The compiler of the catalogue has done his best, but how much more is needed!

* The teacher will find Gayley's *Classic Myths in English Literature* of great help in this connection.

heroes—such as the Adventures of Thor among the Giants, the Death of Balder, the Punishment of Lok, or such tales as that of Dale Gudbrand in the Heimskringla Saga. These stories make special appeal to English children, more forcible, indeed, than the tales of ancient Greece and Rome, which, after all, are not of native extraction. Rough and boisterous some of them are, but for that very reason, though some of us are loth, as teachers, to admit it, nearer to the sympathies of many of our young barbarians, who are somewhat impatient of super-refinement, and even in their nursery days delight in the terrible and the vengeful. "What a Hyper-Brobdingnagian business!" cries Carlyle, who in his *Heroes* shows so well the rough humour of some of these tales. "Untamed Thought, great, giant-like, enormous; to be tamed in due time into the compact greatness not giant-like but god-like and stronger than gianthood of the Shakespeares, the Goethes! Spiritually as well as bodily these men are our progenitors."

One more division of this work consists of a development of the Arthur cycle, in which children can be made to take great delight, and with which they ought to be familiarized before they come to read Spenser and Tennyson. The material is, of course, to be found in Geoffrey of Monmouth, Malory, and the Mabinogion, and one can weave tales from these writers, introducing nearly all the characters

of the *Idylls of the King*. The reading of such stories forms the best possible preparation for a later study of the poems themselves.

All this will plainly be no task-work, for the well-told story appeals instantly to each of us; and if care be taken to choose really good renderings of these tales, in which some attempt is made at reproducing the spirit, atmosphere, and diction of the original, and there is a more or less faithful reproduction of the details, the work will have a distinct literary value in itself, apart from the immediate object which we have before us. At times translations can be used which are literature in themselves, as, *e.g.*, Andrew Lang's rendering of the story of the infant Hercules, and the cleansing of the Augean stables.*

What else can we do to obviate the necessity for that irritating reference to notes which prevents the reader from enjoying the substance and imbibing the spirit of a great work of verse or prose? A reference to the notes of a few school editions of English classics may afford a number useful hints.

We cannot burden the memories of our pupils with the meanings of a large number of archaic and obsolete words which may possibly afterwards occur in their reading, though in the study of words dealt with in an earlier chapter a few interesting examples might be selected from such a book as Nares' *Glossary*,

* "Theocritus, Bion and Moschus," in the *Golden Treasury Series*.

and form the subject of a lesson. And the habit of investigation formed by lessons of this kind will afterwards be helpful in reading, for many a seemingly difficult word loses its strangeness in the face of a little quiet consideration. Grammatical peculiarities rarely interfere with the reader's understanding of a text, and ought not to be lingered over as they frequently are. The ordinary history and geography lessons ought surely to obviate the necessity for many of the notes to be found in school editions. Some notes of this character are, however, quite superfluous. In reading, for example, the well-known sixteen lines beginning

"To mute and to material things,"

one is not concerned with the exact dates of Nelson's birth, battles and death, nor yet with Pitt's pedigree and performances. But a note is necessary on "Gadite wave," unless the reader is a classical scholar, and on "Hafnia" in the lines immediately following, for the ordinary lessons could not prepare the pupil to explain such points as these. Topographical rather than geographical notes are often required, though the exact distances of Glamis from Forfar and Cawdor from Nairn will help as little towards the understanding and appreciation of *Macbeth* as the absence of the "sea coast of Bohemia" interferes with one's enjoyment of the *Winter's Tale*.

The formation of a taste for good literature is to some extent a matter of the use of good models. The

reader who has always been used to the best will instinctively reject the inferior, though he may not be able to put into words the reasons for his preference, nor yet be a "literary critic" in the ordinary sense of the word. But the practical teacher is naturally concerned to know how this affects his class-work. Let us consider in the first place the question of good poetry.

From an early age our pupils ought to be accustomed only to that which really merits the name of poetry. The utterly mistaken idea that poetry for little ones must be very easy to write has produced numberless "children's poets," so called, who have a fatal gift of verbosity, and who have more to answer for in the way of vitiation of taste than can be readily set down. The time and patience of pupils and teachers is expended over meaningless, vapid, absurd jingles—sometimes they are not even jingles—which might be employed in a thousand more profitable ways. Not even the teaching of the best of moral lessons can excuse the reading or memorizing of such utter trash.

It is often urged in extenuation that really good poetry for quite small children is difficult to find; but this is not the case. There is a considerable stock upon which the teacher can draw, provided that he or she can surmount the pedagogic prejudice against an occasional long word, which is not necessarily a difficult word. Let the child edit his own poetry book, taking down from dictation what the teacher considers worthy of being kept. The contents of R. L. Stevenson's

Child's Garden of Verses ought to be well known to every child. Blake's *Songs of Innocence* can be drawn upon, and several of Eugene Field's child poems have the right tone about them; but *The Toy Dog* of the latter writer, and nearly all such poems which deal with the early death of children, should be ruled ruthlessly out. Christina Rossetti, Jean Ingelow, George Macdonald, Mary Howitt, A. P. Graves, "Gabriel Setoun," William Allingham,* are among the children's laureates, while nearly all the poets of rank have written two or three short poems suitable in thought and diction for very young boys and girls. Many folk-songs, English and foreign, have some of the requisite poetic qualities. Old English carols, with their quaint hard rhymes, are usually enjoyed by children, while an excellent taste in poetry can be fostered on the language of some of the simpler Psalms and other passages from the Bible. There are also many poems of ballad form which can be pressed into this service, and these ought to be used as a variation. But several experienced teachers have assured the present writer that the ballad ought to be used somewhat sparingly, if taste in poetry is the objective of the teaching, and those ought to be chosen which are very simple and straightforward. The child from a very early age likes poetry chiefly for its

* Certain poems which have appeared in the *Spectator* from time to time over the signature "John Halsham" have also the right ring in them.

musical quality; in fact, a poem is to him "a procession of sweet sounds." When he wants a story, he prefers it in very plain prose, and is impatient of any form of expression which delays or obscures the narrative.

For older pupils the choice of excellent poetry is wide enough, though one often sees them spending their time on productions which are neither of first nor second rank. Longfellow forms an excellent beginning, and he has possibly done more to make English people like poetry than any native poet, but he is by no means one of the elect. On the other hand, a teacher of wide experience sends the following warning in this connection: "It is possible to be too choice in the selection of school poetry. Boys and girls require something more robust than the sugared delicacies of Herrick, Carew, Suckling, Lovelace, and others of a similar character. Phyllis, Julia, Anthea, *et hoc genus omne*, with all their charms, are absolutely uninteresting to the British boy or girl of fourteen."

In the choice of prose matter for reading care should also be taken from the first that the pupil's time is not wasted on poor or indifferent English, nor yet on books written in the "children's style" adopted by many genial writers, which is an insult to any self-respecting boy or girl who can at least "see a church by daylight." As soon as possible the works of writers of repute ought to be brought into requisition, if the object of the reading is the formation of a taste for

the best. There is plenty of excellent and suitable material, as we shall see in a later chapter.

Those teachers who have themselves a love for letters require no urging to use their best endeavour to confer, if possible, upon their pupils a gift which is, without controversy, "better than rubies," nor is there needed for them any inquiry into the reasons why a taste for good literature is a valuable possession. If their efforts are attended with any measure of success, they can also have the satisfaction of knowing that by conferring or developing this taste they run no risk of making their pupils discontented with an imperfect world. A man may refine his taste in some things, and go through the world less happy because he is unable to gratify it. But by a beneficent working of the Copyright Act and the competitive enterprise of some of our present-day publishers, the standard literature is by far the most accessible. The masterpieces of this branch of art are at the command of any collector with a few pence to spare. And the seeker after the best will not go far astray if he confines his attention, while his taste is forming, to the world's great books which have stood the test of time.

It is interesting to study the preferences, dislikes and positive aversions of those pupils who can be prevailed upon to be quite honest in giving expression to their feelings on this matter. The present writer has often gained much help in the study and treatment of

individual cases by asking pupils to name the poems they like best in the school anthology. The inquiry is often disheartening, but the teacher who is easily disappointed has mistaken his vocation. A taste for good literature, like other excellent qualities, is not acquired in a term, and one can at least be thankful when the reading matter chosen from the public library is healthy in tone, though it may have little claim to rank as literature. In the development of taste it is absolutely essential that the reader should be quite honest with himself and with others. For a man to know what he prefers, Stevenson tells us, instead of blindly praising what others tell him he ought to prefer, is to have kept his soul alive.* At the same time our pupils ought to be encouraged to find out by personal experience why this book or that is considered a classic. When, casting aside all affectation and desire to pose, the reader really feels that for him the book which he is reading stands out among the crowd, he has gained a definite and beneficent victory, and may mark the path of his progress with a white stone.

It is no reflection upon the teacher's methods if, after his pupils have read and studied the classics with him, they turn, perhaps with some relief, to Henty, Kingston, Ballantyne, Alcott, and pronounce them "ripping," as indeed they are—or were—to all of us. Nor is it an argument for making the books of

* *Virginibus Puerisque.*

these authors serve for school purposes. The teacher must set the standard and keep it high, provided always that he is able to arouse real interest in the texts or selections he chooses, and capable of showing the beauties which but for his agency would remain veiled and hidden. But to expect his pupils to read nothing but classical English is like expecting a man to make a journey through a mountainous country by leaping from peak to peak.

On the question of the prohibition of certain books the reader is referred to Ruskin's "Queen's Gardens." English *literature*—the word is used in its proper sense—has very little to answer for in this quarter.

To sum up on the whole question, we may say:

1. The cultivation of a taste for good literature is not the first aim of literary teaching. The work has a higher purpose, namely, to bring the pupil under the humanizing influence of literature.

2. Some pupils appear to have a natural taste for letters; upon others it can be conferred; others, again, and these by no means the least worthy so far as character is concerned, will possibly never acquire it.

3. The teacher's personal influence is the chief factor in the creation of a taste for good literature.

4. The English work of the lower school might be so planned as to prepare pupils more definitely for

a ready understanding of, and therefore a greater liking for, the English classics.

5. At a later date the pupil should read and study in school-hours only the best, or at least the second best, models of verse and prose.

CHAPTER VIII

COMPLETE TEXTS OR SELECTIONS?

THERE is among educationists, both practical and theoretical, a wide divergence of opinion as to whether complete texts or selected passages ought to be used for instruction in English literature. The question is well worth careful thought on the part of teachers and administrators; and it ought to be regarded both from a scientific and a professional point of view.

Those who advocate, without compromise, the use of the complete work "as the writer left it" would probably advance such arguments as the following:

1. That our great writers did not produce fragments, but complete works, and that we can only estimate their powers and appreciate their qualities by studying the finished products of their genius.

2. That literature is not a selection of "purple patches,"* however well chosen.

* The writer has met with this phrase several times. As a nation, we have the intellectual fault of supposing that the utterance of a proverb, epigram, or alliterative phrase always closes an argument.

3. That the practice of reading selected passages is apt to create in the pupil a distaste for sustained mental effort, and a taste for reading of a scrappy and highly-seasoned character; that, in fact, the great vogue of certain periodicals of this kind is due to the reading in the elementary schools, which for the past thirty years has consisted mainly of extracts from writers small and great.

4. That it is not possible to arouse the pupil's interest in an extract, because the mental background has not been previously prepared.

5. That if, by dint of great exertion on the part of the teacher, the pupil's interest is at last aroused, he is usually irritated when the passage stops abruptly, leaving his mind in a state of unsatisfied curiosity.

6. That an acquaintance with mere extracts from a large number of authors tends to produce superficiality and pretentiousness.

This appears to be a sufficiently powerful indictment for ordinary purposes; but it might be answered, point by point, by an apologist who maintained—

1. That many really great books, and some of those frequently chosen by the advocates of complete works, are rambling and ill-constructed, affording the pupil no true idea of literary form and unity.

2. That a collection of well-selected literary extracts affords the variety necessary to arouse and sustain interest in immature minds, and introduces the pupil to a wider circle of writers.

3. That a taste for snippets is rather the result of the exacting nature of modern life, which leaves little time and strength for reading of a serious and educative character.

4. That the teacher of English ought to know the book from which each extract is taken, and before beginning each reading should place his pupils in possession of the necessary mental background; and that in some cases he might, with profit, call upon the pupil to construct the background from hints obtained while reading the passage in question.

5. That if the reading of any one passage leaves only a sense of irritation, it has been badly selected or the teacher has failed in his primary duty; and that a well-chosen and well-used extract is quite as likely to send the pupil to the library for the book from which it has been taken.

6. That it is the business of the schoolmaster to make his pupil *curious* with regard to a large number of books, and that in the time allowed him he can only hope to effect introductions.

Much, then, may be said on both sides, and possibly, as in most other things, the *via media* is the true path. It is, indeed, greatly to be desired that our school pupils should have the opportunity of reading and studying, from a literary point of view, a few complete works, and that they should be trained to recognise and appreciate to some extent the beauty

of form and proportion which are distinctive features of many of the lasting monuments of literature. They should see the beginning, the middle, and the end of the work under consideration, trace the central thought, be able to make a rough analysis, and so feel that they have taken possession of the artistic product as a whole.

Thus they will begin to understand, dimly perhaps, but in a real manner, what is meant by constructive literary art, and to sympathize with the artist who carefully planned his work, fixed his aim, collected his materials, and then worked out his plan "precept upon precept, line upon line, here a little and there a little," using such loving care and solicitude that he found his chief reward in the doing of the work. We are here upon very high ground indeed. The careful study of a literary product from this point of view has not only an intellectual, but an unconscious moral effect, and English literature studied in this way takes high rank among the "humanities."

But young pupils are as a rule unable to grasp the form, balance, and proportion of the longer works of our poets and prose-writers, so that the teacher must select those which are shorter and more manageable for his immediate purpose. Now, when we turn to standard prose works of an imaginative character, we find very few of the requisite length, and abridgments are, for our present purpose, quite out of the question.

Moreover, the few which can be found of suitable length are ruled out by other considerations. George Eliot's *Silas Marner* is, perhaps, one of the most complete and finished of our shorter classics, but is considered by many teachers to be unsuitable for class work as a whole. Charles Dickens's *Christmas Tales* are of the required length, but are also considered unsuitable by many teachers for more reasons than one; while to "adapt" would not be consistent with our literary aim. Johnson's *Rasselas** is one of our best-known shorter classics, but is merely a loosely connected collection of essays. It is, moreover, much too adult in thought, and not calculated to inspire a love for English literature.

We find, however, abundant material when we turn to our essayists—Bacon, Johnson, Goldsmith, Addison, Lamb, De Quincey, Leigh Hunt, Washington Irving, J. R. Lowell, Thoreau, Hazlitt, Macaulay, Emerson, R. L. Stevenson. Here we can study in a simple manner literary form, balance, and proportion, analyze and compare methods of treatment often of the same subject on the part of different essayists.† Here we have examples of humour, pathos, satire, wisdom (earthly and heavenly), and close observation of men

* Leigh Hunt's boyish opinion on this book may be interesting at this juncture. See *Autobiography*, chap. iii.

† The "Westminster Abbey" of Goldsmith, Addison, and Washington Irving; or "Friendship" of Bacon, Johnson, and Addison.

and things—a literary world in itself in which our pupils are not, as a rule, made to feel sufficiently at home. They will turn to imaginative literature when their school-life is over without any gentle persuasion. But it ought to be the concern of the English master or mistress to see that they shall turn also to those volumes of essays which contain much of the best in our wealth of literature.

We have also material to hand in Hakluyt and other collections of voyagers' tales, the biographies of Plutarch, Smith's *Discovery of Virginia*, Raleigh's *Guiana*, Defoe's *Journal of the Plague*, and the accounts of the last-named author's travels in England. Each of these is complete in itself, though the literary value is in some cases small, and we must beware of giving young pupils obscure and involved English, however interesting a book may be to ourselves as a literary document. Teachers who are trying to train pupils to write good English, and using Malory or Hakluyt unadapted for reading matter, may find that one branch of their work does not help the other. Plutarch has not yet received his due at the hands of translators; and possibly Captain John Smith would smile grimly to find himself among the immortals of literature.

In many of the best poems in the language we have, of course, fine examples of literary unity, completeness, and perfect finish. The poems of medium length ought surely to be read in complete form if

time permits—such poems, for example, as *The Deserted Village*, *The Traveller*, Gray's *Elegy*, *The Ancient Mariner*, Arnold's *Sohrab and Rustum* and *Balder Dead*, Johnson's *Vanity of Human Wishes*, Milton's *Nativity Ode*, certain of the *Idylls of the King*, Longfellow's *Evangeline* and *The Building of the Ship*, Burns' *Cotter's Saturday Night*, and others with which we are all familiar.

Literary unity must not be confounded with mere continuity of interest. Many teachers of English literature find an abridged "school" edition of a historical novel very useful in sustaining the interest of a pupil in his reading; but it must be remembered that the difference between a volume of this kind and a collection of extracts is only one of degree. Other teachers who have been consulted on this point have found that in class work the continuity is a drawback in itself. If it secures the pupil's attention, he is eager to read the book himself without waiting for the bi-weekly chapter. And seeing that our aim is professedly to get him to read, he ought then to be allowed to take the book away and finish it by himself. If not, there is a possibility that the patient plodding through a romance at the rate of two chapters a week may effectively deaden all interest in the book.

For younger pupils we can get literary unity by using such collections as Lamb's *Tales from Shakespeare*, Kingsley's *Heroes*—both overrated books, by

the way, from a literary point of view—and well-told versions of classical and medieval stories, of which there are now several collections before the educational public. Extracts for these pupils, who are concerned more with the matter than the form, are really irritating, especially fragments of stories, and each reading ought to be both complete in itself and of fair length.

But there are masters of English prose to whom our pupils ought surely to have an introduction, and whose works do not include short texts such as we have agreed to consider suitable for school use. We are therefore driven to the use of extracts as the only possible means of effecting that introduction. One teacher will prefer a volume of miscellaneous selections, preferably arranged in chronological order, in which each author is represented by one or two passages of moderate length, and a large number are included. Another will prefer longer or a greater number of extracts from each author, and will content himself with dealing with a smaller number of writers. In either case a great deal of oral teaching is required both before and after the reading of the extract. But we have watched a teacher use an extract from George Borrow's *Lavengro* in such a manner that, under his skilful guidance, his pupils were led to discover from the passage itself a great deal of information which another teacher would have found it necessary to supply before the reading-

lesson began. The pupils seemingly enjoyed doing this, but, of course, the teacher had previously prepared the passage, and knew that it contained the necessary hints. The same treatment could not be applied to all literary selections.

It is interesting to set down the names of a few great books to which the teacher can introduce his pupils by means of a little sympathetic talk and the reading of a few well-chosen passages—books, we mean, which could never be read as a whole during school-life. Gibbon, whom Carlyle in conversation with Emerson called "the splendid bridge from the old world to the new," ought not to be an entire stranger to our school boys and girls who have reached the age of fifteen or sixteen ; his *Decline and Fall* is eminently readable, and the pupil ought to be given some general conception of its scope and contents, as well as an idea of the great historian's literary style and method. We might also introduce our pupils to Boswell's *Life of Johnson* in a somewhat similar manner, choosing a few of the most striking and characteristic passages of this most fascinating of all biographies. We cannot use complete works of Carlyle as school texts, except perhaps his *Heroes*, yet surely there are passages in his books which ought to be read and re-read in our schools, and even committed to memory. Who would pass by this great prophet and teacher on the plea that selections are educationally unsound? Froissart and Malory

provide excellent passages for reading purposes, though it has been found with some pupils that the style of the latter is apt to produce weariness if too long or too many selections are used. Burke also must not be overlooked, though here, again, it is possible to create a distaste if the teacher does not know when to stop.

Macaulay's *History* ought to be sampled and his style and method compared with that of Gibbon. Many a pupil may live to thank his teachers for an introduction to George Borrow's unique and fascinating volumes, or to the works of Prescott and Motley, all of which are too seldom drawn upon for reading purposes. Kinglake's *Eothen* is for more than one reason unsuitable as a school text, taken as a whole, but it ought also to be talked about and sampled, so that it may be marked down as a book to be read at a later date. Leigh Hunt's *Autobiography* is another volume of a similar kind, from which many fascinating passages could readily be chosen. Izaak Walton ought to be more than a name, and might be introduced by means of Washington Irving's charming essay,* followed by one or two extracts. John Bunyan, too, requires attention, for he has to a great extent fallen from his high position as a home classic. Napier's *Peninsular War*, Kinglake's *Invasion of the Crimea*, and Southey's *Nelson*, are striking examples of the classics of warfare to which attention ought

* "The Art of Angling" in *The Sketch-Book*.

surely to be drawn; while the literature of travel and adventure is represented by Mandeville, Marco Polo, Pinkerton, Cook, Mungo Park, and Livingstone.

Extracts from standard novels are not so easily defended. A good plan is to select one or two chapters from the beginning of the work, with the hope that it may lead to an inquiry for the complete volume at the library.

No school course in English is worth the name which does not include two or more complete plays of Shakespeare; but there are also extracts from his works which are in a very real sense part of our daily life and speech. These ought not to be omitted, even if reviewers tell us they are hackneyed, but they must, of course, be properly introduced. The writer has more than once listened to a lesson on Portia's speech,

> "The quality of mercy is not strained;
> It droppeth as the gentle rain from heaven," etc.,

in which no attempt was made to connect the first line with that which precedes it, or to explain the meaning of the word "strained" in this connection.

We might contend, with much show of reason, that there are literary extracts which are really no extracts at all, but rather cameos of literature complete in themselves. We take up old Roger Ascham's *Schole-master*, for example, and turn to the passage which describes his interview with Lady Jane Grey. For

the enjoyment of this any ordinary pupil has all the mental background that is necessary, and there are few who do not appreciate its touching and delicate quaintness. Dickens describes Tom Pinch's ride to London from Salisbury. Leave out of the passage the incident of the gift of the basket, and we have one of the best descriptions of a coach-ride in the language, quite independent of the story from which it is taken. Kinglake describes a day in the desert in a passage of the highest rank as literature.* Are we to miss his description because it is an extract? It is worth quoting as a shining example:

"The earth is so samely that your eyes turn towards heaven—towards heaven, I mean, in sense of sky. You look to the sun, for he is your taskmaster, and by him you know the measure of the work that you have done, and the measure of the work that remains for you to do. He comes when you strike your tent in the early morning, and then, for the first hour of the day, as you move forward on your camel, he stands at your near side, and makes you know that the whole day's toil is before you; then for a while, and a long while, you see him no more, for you are veiled and shrouded, and dare not look upon the greatness of his glory, but you know where he strides overhead, by the touch of his flaming sword.

"No words are spoken, but your Arabs moan, your camels sigh, your skin glows, your shoulders ache, and

* *Eothen*, chap. xvii.

for sights you see the pattern and the web of the silk that veils your eyes, and the glare of the outer light. Time labours on—your skin glows, your shoulders ache, your Arabs moan, your camels sigh, and you see the same pattern in the silk, and the same glare of light beyond; but conquering time marches on, and by-and-by the descending sun has compassed the heaven, and now softly touches your right arm, and throws your lank shadow over the sand right along on the way for Persia.

"Then again you look upon his face, for his power is all veiled in his beauty, and the redness of flames has become the redness of roses; the fair, wavy cloud that fled in the morning now comes to his sight once more — comes blushing, yet still comes on — comes burning with blushes, yet comes and clings to his side."

Here no mental background is necessary. We begin with the sunrise and end with the sunset. The writer is a human figure on a camel, not Kinglake nor another, and the description stands true for every camel ride across the desert and for all time.

Or, again, we open our *Canterbury Tales* and watch Emilia trip into the garden on that May morning which was so fatal to the friendship of Palamon and Arcite.* Here in some twenty odd lines is a picture perfect in its finish, and, if we will, quite independent of the course of the tale; it begins:

* "The Knight's Tale."

> " She walketh up and doun wher as hire liste.
> She gadereth floures, party whyte and reede,
> To make a sotil gerland for hire heede,
> And as an aungel hevenly sche song."

Spenser's great work, too, affords a large number of passages, each complete in itself. We can cut out many a cameo from *The Vicar of Wakefield*, a book which, after all, has almost as little unity as the same author's *Citizen of the World*. And this reminds us that the peculiar genius of many of our great writers lies in their ability to fashion and polish gems of literature which are connected as loosely as the pearls of a necklace, each one perfect in itself.

But this fascinating inquiry might be prolonged almost indefinitely, and we must here sum up on the general question. In order, then, to give our pupils some idea of what is meant by constructive literary art, our school courses in English literature must contain a number of complete texts both in prose and verse ; and in order to extend the range and introduce them to a fairly wide circle of authors, we must also use for class work a number of well-selected passages, and accompany the reading by definite and careful oral teaching.

CHAPTER IX

SOME NOTES ON METHOD

THERE are several methods of dealing with an English text set for form work, and it is generally supposed that what is often referred to as "the literary method" is the direct antithesis of that which is necessary when an outside examination is in view. Using the text as a literary instrument, let us see how far the method adopted is suitable for examination work. We shall consider a play of Shakespeare for our experiment.

The Introduction to the ordinary school edition of the play contains many things which are often the subject of caustic comments more or less to the point. If some portions of the Introduction are not required, it is an easy matter to ignore them, while their presence in the book will trouble the average pupil as little as the prefaces to the Waverley Novels. The value and suitability of the text is a more important matter, which appears to receive comparatively little consideration; but to this point we shall return later.

Before the first reading of the play, scarcely any of

the ordinary introductory matter is really necessary. The date of the play, the sources of the plot, and information about early editions, are not only superfluities at this stage, but are calculated to warn off rather than allure the pupil. A ready-made analysis of the plot may be useful later for comparison with that which the pupil is to be encouraged to make for himself. The same remark applies to estimates of the characters. The story of the play, whether from Lamb or any other source, is not here required. If the reading of the text is to be a literary exercise, the reader is about to ask the poet to tell his story in his own way; and if his language is on the whole too difficult for the pupil, the study of the play ought to be postponed. As we have seen in an earlier chapter of this book, tales from standard literature are of great value in their proper place; but the Introduction to *The Tempest* is not the place for the story of the play, however well told. A Life of Shakespeare is also at this stage a mere annoying digression, and the pupil is not yet prepared to take any interest in the supposed connection of the play with the development of the poet's genius and the progress of his soul. The *dramatis personæ* must be discussed, and the geography or topography of the play, if only to show later how utterly irrelevant it usually is, while a few questions or remarks from the teacher may be necessary on the connection of some of the characters with history or mythology.

A very elementary knowledge of Shakespearian bibliography will show how necessary it is that the school text used should be beyond reproach. To spend time and thought over an obscure passage only to find, on reference to a standard edition, that the passage is corrupt is calculated to disturb the serenity of the most scholarly—and such things have happened. The other matter with regard to the text is the expurgation. Occasionally the careful and minute worker, who impresses upon his pupils the necessity for understanding every line and every word, is "hoist with his own petard." At the same time it is scarcely necessary to say that there must be no verbal alteration of the text. It is also well to remember that there are many things now considered objectionable among adults which either have absolutely no signification to children, or can be given an interpretation quite within the conventional bounds of delicacy.

The text might be read three times, each time with a definite and distinct purpose in view. The first reading is for a study of the narrative only, the second for the characterization, the third for the language. This arrangement has one distinct advantage. The first two readings only are sufficient if the play is not to be "got up" for an examination, and the object is to use it for reading purposes only.

For the first reading at least, book-notes are not required if the work is to be done in class. Each pupil requires a plain text, well printed in clear type,

and a manuscript-book for taking down such notes as the teacher finds to be necessary. These vary in quantity and character according to the attainments of the class, and may even vary for individual members at the teacher's discretion. The two simple questions to be kept before the mind of the pupil during this reading are: What is happening? and What does the speaker mean? and the explanations and comments of the teacher are to refer to those passages where the course of the narrative or the meaning of the speaker is not quite clear to the class. Nor should these explanations be offered unless they are really necessary. An expert teacher can readily tell when a pupil is reading something which he does not understand. Rarely should single words be explained during this reading, but phrases or sentences. A single word will often reveal its meaning if the sense of the passage in which it occurs is taken. The teacher's aim ought to be to obtrude himself as little as possible between the poet and the reader. This point, upon which comment has already been made, cannot be insisted upon too strongly. A good teacher can often *read* the meaning into a passage which another would render into the language of commerce. Consider the lines:

> "I saw him beat the surges under him,
> And ride upon their backs; he trod the water,
> Whose enmity he flung aside, and breasted
> The surge most swoln that met him; his bold head

'Bove the contentious waves he kept, and oar'd
Himself with his good arms in lusty stroke
To the shore, that o'er his wave-worn basis bowed,
As stooping to relieve him."

What is wanted here but careful reading, a little thought on the part of the pupil, a little action on the part of the teacher? Yet one has seen the passage translated like Bottom himself.

The written tests to be applied after this first reading are: (1) Explanatory paraphrase of carefully selected passages on the lines indicated in Chapter VI.; (2) analysis of the story of the play made by the pupil himself, Act by Act and scene by scene; (3) a simple rendering of the main outline of the story from the analysis. After this work had been done, pupils would be interested to read the story of the play written by another hand.

In the second reading the pupil is to be trained to form some definite idea of each of the leading characters of the play. If the first reading has been carefully done, he will already have some general ideas on the subject, and it is a good plan for the teacher to draw these from him at the outset by means of a few skilful questions.

The following is the *modus operandi* which has been adopted in the case of *Macbeth*:

The teacher first selected those of the *dramatis personæ* upon whose characters attention was to be fixed, namely, Macbeth, Lady Macbeth, Banquo, and

Macduff, and the simple question kept before the mind of the pupil was, "What kind of a man (or woman) is he (or she)?" The play was then read slowly, with particular attention to those parts which revealed the character of any one of the persons selected for observation. When a passage was reached which revealed some striking characteristic, it was either marked or transcribed into the pupil's manuscript-book under the name of the person, and after each passage of this kind was written some fitting epithet or phrase—*e.g.*, after transcribing the lines spoken by Macbeth:

> "Stars, hide your fires;
> Let not light see my black and deep desires:
> The eye wink at the hand; yet let that be,
> Which the eye fears, when it is done, to see."

One pupil wrote after it, "Ashamed, but ready to do wrong"; while the teacher suggested the addition, "Of a brooding nature, but not callous."

When the play had been read, a short description of each person was written out from the notes. It was as a rule crude, childish, and fragmentary, as might have been expected, but it was real work—laboratory work, one might call it—and worth pages of reproduction from memory of second-hand opinions. After this, pupils were keenly interested to read the estimates of other people, and some use was made of Hazlitt's *Characters* and Mrs. Jameson's *Heroines*, as well as the "Characters" of the introductory matter

in the school edition of the play. A few of the keenest pupils were able to remember the passages on which they founded their opinions, and so to give, as it were, chapter and verse when they used a descriptive epithet in connection with any of the characters selected for consideration. For training of the judgment no better school-work could possibly be devised.

The object of the third reading is the careful study of the language, and particularly of those words and phrases which are difficult or unusual. This part of the work is generally supposed to be antagonistic to that which we have been discussing, but there is really no adequate reason why it should not prove highly interesting and suggestive, as well as truly educational. Notes are now necessary, though this does not mean that each pupil must have an annotated edition of the play. He is more likely to remember the meanings of the selected words and phrases if he takes notes from dictation; his manuscript-book will contain nothing unnecessary, and he will be spared that irritating reference to the end of the book which has had a great deal to do with school dislike of literature.

The guiding principle of the annotation ought to be restraint. As we have already seen, many unusual words reveal their meaning under the pressure of a little careful thought, or the meaning can be obtained, after two or three leading questions, from the pupils themselves, and one meaning discovered in this way

is worth a dozen dictated or learnt by rote from an annotated edition. Where the derivation is interesting and helpful it will, of course, be introduced. Minute points of grammar need not be discussed unless the play is being read by a higher form capable of using Abbott's *Shakespearian Grammar* as a reference book. Analysis and parsing ought not to be associated with the literature lesson as such, but if the pupil is being prepared for examination, and exercises must be chosen from the play, this work ought to be done in the grammar lesson, and the best passages from a literary point of view might be left alone.

The pupil is now ready for some of the matter usually found in the Introduction to the book. He has presumably an interest in the play and the characters, and the teacher can make use of this to extend his knowledge in other directions. Much of the information usually given in a cut-and-dried manner might be discovered, by the older pupils at least, if they had access to a few good reference books. Even the younger pupils might be set to find out what they can about their own play from Dowden's *Shakespeare Primer* or Stopford Brooke's *Primer of English Literature*. Older students could use Lee's *Life of Shakespeare* (Student's Edition), Nares' *Glossary*, Hazlitt's *Characters*, Abbott's *Grammar*, Plutarch's *Lives*, etc., under such directions from the teacher as will obviate dissipation of effort. The basis of fact of a historical play should not be dealt

with until the pupil has studied the work as a literary production. For younger pupils especially, the inquiry into the historical connections obscures the poet's characterization and complicates the motive of the play. Thus, a pupil studying the character of Lady Macbeth has before him the single motive, that of ambition—the burning desire for the "golden round"—and other considerations are subordinate. There is no indication in the play that Lady Macbeth is the granddaughter of a King who was dethroned and killed by Malcolm II., the immediate predecessor of Duncan; and from a literary point of view the information is at this stage superfluous.

The average pupil will be delighted to see a production of the play he is studying, and the teacher will, as a rule, be wise to seize an opportunity which affords such a material help in school-work. But all Shakespearian performers have not the spirit of Shakespeare, and the teacher will do well to use some discretion in the matter. It must not be forgotten that we are dealing with literature, and the better the teaching, the more real the efforts to visualize and define each of the characters of the play, the greater the danger of spoiling the effect of the work by obtruding an unworthy representation between the reader and the poet. As a matter of fact, it is an open question whether the best pupils who have a real taste for literature may not lose more than they gain by attending even a good performance of a play

which they have been brought by sympathetic teaching to regard with real affection. If the teacher's work has been in any degree successful—that is, if he has been able to bring his pupil and the poet into close communion—each of the leading characters of the play under consideration is a living, breathing reality to the mind of the reader, and even the best possible dramatic representation of that character may work irreparable mischief. This is, however, a delicate matter, and possibly concerns only a few of the older pupils. Yet it is a point worthy of consideration. There is no such danger in listening to a dramatic recital, where the careful rendering of each speech, without any attempt at actual impersonation, may help the pupil to visualize the characters more clearly. But there is a real objection to fanciful pictorial illustrations of school literature. The drawings may be more than creditable, but they represent, after all, the artist's individual idea of the characters. The reader who really enjoys *As You Like It* or *The Tempest* does not require any drawing of Rosalind or Miranda. His own conception may be a poor thing, but it is his own, and to him is a valued possession.

The memorizing of poems and poetical passages is sometimes referred to as being contradictory to the spirit which ought to animate the teaching of English literature. Repetition lessons are indeed, in many cases, dull and deadening enough, and when the work

of memorizing a fine poem is inflicted as a punishment, the climax is surely reached. But there is much to be said in favour of learning by rote. The work is not so difficult to the pupil as it would be to an adult, as every student of psychology knows very well, and to store the mind at this receptive age with a number of choice poems and prose passages is often to confer a boon for which the recipient is afterwards really grateful. A great deal depends, of course, upon the way in which the work is done. Why should not each pupil learn the poem or passage which he likes best, and which he has chosen himself from his poetry-book, or from the poetical text which he is reading? This will not only enlist the active co-operation of each individual pupil, as the present writer has proved by practical experience, but will also lend more variety and interest to the teacher's own work. We need to get away more and more from the habit of viewing our pupils in classes, which a too strict attention to psychology engenders. One teacher, whom the writer overheard giving a poetry lesson, first selected a poem new to her pupils and had it read over two or three times. The books were then closed, and an inquiry was made as to which of the lines or phrases had caught the pupil's ear and were remembered. These were, of course, as a rule, the most striking and the most musical passages, and it was interesting to see what a large part of the poem could be put together in this way. Once more the

poem was read over three times and the inquiry repeated, the result showing that still more was remembered. This was followed by a little explanation of the poem, and the actual memorizing was set as an exercise for home preparation, not a very exacting requirement, as one could see very well from the work already done in class.

The only mechanical aid afforded was the memorizing of the last few words of each stanza in conjunction with the first few words of the next, in order to help to fix the continuity—always the most difficult part of this work. There was none of the simultaneous repetition which murders all expression and causes this part of the English work to be so cordially hated. A narrative poem is easiest to memorize, as the course of the story helps to fix the continuity; but lyrical poems are perhaps the best, if the object of the teacher is to give his pupils something which they will afterwards be glad to remember, and which further experience of life will invest with fuller and deeper meaning. If this is the aim, there is no necessity that the learner should "understand" each sentence and word of the poem in the pedagogical sense of the word.

There is no longer any necessity to refer at length to that sure and certain method of creating a distaste for English literature which consists of requiring young boys and girls to "get up" a history of literature containing critical comment on books of which they have never seen even the covers. To the

thoughtful reader familiar with the poems of Burns, it is illuminative and helpful to read that "a large gentleness of feeling often made his wit into that true humour which is more English than Celtic, and the passionate pathos of such poems as *Mary in Heaven* is connected with this vein of English humour." But a sentence of this kind means absolutely nothing to a boy or girl of fourteen. Nor is such a pupil interested in the least in the more or less ingenious efforts of literary historians to divide poets into "schools," and literature into water-tight compartments.

That the pupil may be led to the worship of the book, which is, after all, the mere husk of thought, is another danger against which we must guard. There is a fascination about book-study, and an enthusiastic "literary" teacher, so called, can by the force of his or her personality convert an impressionable pupil into an incipient Tom Folio.*

* "He is an universal scholar, so far as the title-page of all authors, knows the manuscripts in which they were discovered, the editions through which they have passed, with the praises or censures which they have received from the several members of the learned world. He has greater esteem for Aldus and Elzevir than for Virgil and Horace. If you talk of Herodotus, he breaks out into a panegyric on Harry Stephens.

* * * * *

"'Oh, Mr. Bickerstaffe,' says he, 'what would a man give to see one simile of Virgil writ in his own hand!' I asked him which was the simile he meant, but was answered, 'Any simile in Virgil.'"—ADDISON.

"Hence," says Emerson, "instead of Man Thinking we have the book-worm. Hence the book-learned class, who value books as such; not as related to nature and the human constitution, but as making a sort of Third Estate with the world and the soul. Hence the restorers of readings, the emendators, the bibliomaniacs of all degrees. Books are the best of things well used; abused, among the worst. What is the right use? What is the one end which all means go to effect? They are for nothing but to inspire." And the true purpose of our school-work is not to make lovers of books, but lovers of literature, who are at bottom, like Sir Roger, "great lovers of mankind."

Yet in ordinary school-work there are certain uses for a literature hand-book, if not for a history of literature. We might sum them up under three headings:

A. The pupil ought to know where he is in order of time when reading an English text, so that he requires a simple primer giving a certain amount of information about each of the writers of at least the first and second rank. Only those biographical particulars are necessary which have some definite and interesting connection with the writer's work. Take the following as an example:

> W. M. Thackeray was born at Calcutta, his father being in the Indian Civil Service. The boy was brought to England, and educated at Charterhouse and Trinity

College, Cambridge. He left the University without taking a degree, travelled in Germany for some time, and then settled in Paris as an art student. He inherited a modest income on coming of age, quickly ran through all his money, and then took to literature, writing articles for various periodicals, and contributing numerous ballads and humorous papers to *Punch*.

Each of the facts stated here has some real connection with the inside of the author's works, as every reader of Thackeray will see at once. Similarly, it is interesting, if not absolutely necessary, to know something of the career of Oliver Goldsmith before reading his *Traveller*.*

B. Particulars of the contents of the great books are helpful for reference, and may serve to guide the student in his private reading. Too many literature hand-books assume that the reader has read each work passed in review. Even in the case of the exceptionally well-read teacher this is a tremendous assumption.

C. A standard history of literature can with great advantage be used as a reference book by older pupils. After reading a text and forming one's own opinion upon its aim and merits, it is interesting to know the opinion of a competent critic. For example, after studying the *Ancient Mariner* it is refreshing to read such a sentence as this :

* Who can give us the information better than Thackeray himself ? See the *Roundabout Papers*.

> "The *Ancient Mariner* belongs to the dim country between earth and heaven, where the fairy music is heard, sometimes dreadful, sometimes lovely, but always lonely." *

And after reading and enjoying the poetry of Scott one wants little more of "appreciation" than the following, from the same pen :

> "He brought the narrative poem into a new and delightful excellence. In *Marmion* and *The Lady of the Lake* his wonderful inventiveness in story and character is at its height, and it is matched by the vividness of his natural description. No poet is a finer colourist. Nearly all his natural description is of the wild scenery of the Highlands and the Lowland moorland. He touched it with a pencil so light, graceful, and true, that the very names are made for ever romantic ; while his faithful love for the places he describes fills his poetry with the finer spirit of his own tender humanity."

We are gradually learning how to make a proper and profitable use of books in our schools—by no means an easy thing to do. At one time a school-book was a thing to be steadily ploughed through from cover to cover, and there was a dim feeling that it would be sacrilegious to interfere with the order of its parts. But with the advent of cheaper English texts and selections a greater choice is obtainable, and it is possible to select a portion here and a portion there, and to plan the school-work on more intelligent and scientific lines, correlating the literature with

* Stopford Brooke.

other subjects of the school curriculum, and following up a literary clue in a way which creates the keen interest of the explorer and helps to form habits of research of the utmost value in later life. There ought to be, moreover, nothing "school-ey" about the appearance of English texts. Only a few enthusiasts can attain to the habit of mind which despises externals; and even lovers of literature for its own sake derive more pleasure from their reading if the book is attractive to the eye and the type is clear, well spaced, and well leaded — more important matters than the size or blackness of the type, as any experienced oculist would tell us.

Few of our pupils know how to use a book for purposes of reference in a proper manner, usually for lack of opportunity and practice. In our examinations we test little more than the pupil's memory, and rarely think of giving him access to books and setting questions which will test his ability to select and marshal facts in proper order, and to draw a conclusion from data obtained by himself. Why not, for a change, set a paper for middle or upper forms, say, on *Macbeth*, allowing each pupil to have his annotated text, a history of literature, each with a good index, and other reference-books, such as Dowden's *Primer*, lying at his left hand, and asking such questions as the following?

1. Indicate passages of the play which show the

marked contrast between the character of Macbeth and that of his wife.

2. In what connection are each of the following words and phrases used in the play? Investigate the meaning of each from your own dictionary: Limbeck, incarnadine, magot-pie, kern, crack of doom, shard-borne, brinded, choppy, gallowglasses.

3. Make an estimate of the character of Duncan from Act I., Scene ii., Scene iv., and Scene vi., quoting the exact line or phrase from which you draw each inference. What do you infer as to his disposition from the last reported words of the King?

4. Tabulate all the references to the character of Lady Macbeth in all the reference-books and literary hand-books you have at command, choosing in each case the most pithy sentences.

5. Find six examples of simile in the play, and discuss the aptness of two of them.

6. Find six words in the play which we should not use at the present day.

There is one book which each pupil should possess, and which ought to be a valued possession—a note-book, bound in good leather and with paper of the best quality, its contents consisting of notes on books to be read, set down at odd times during school-work from the teacher's dictation. Here is a sample of the entries:

"Vanity Fair. By *W. M. Thackeray*. Time: early part of nineteenth century. Scene: partly in England,

partly in Brussels, and partly in Germany. Really contains two interwoven stories, with hero and heroine for each: (1) Becky Sharp and Rawdon Crawley; (2) Major Dobbin and Amelia Sedley. But chief interest in Becky Sharp and her schemes."

After each entry a space might be left for the owner's opinion of the book after it had been read. One actual opinion of a girl of twenty, after reading this book, ran as follows: "Dickens writes of people as he thinks we wish to see them, Thackeray of people as they are." Some of the entries in a note-book of this kind might refer to books which the teacher has enjoyed in his private reading, and from which he hopes that some day his pupils will derive similar pleasure. In this way the teacher does something to answer two puzzling questions which face every young man and woman who wishes to read really good literature, viz.: (1) Where shall I begin? and (2) Which modern books, apart from the standard works of which I heard so much at school, are really worth reading?

The latter of these two questions is worth some special thought on the part of the teacher who has at heart the welfare of his pupils after they have passed beyond his influence. A well-filled note-book of this kind is a better leaving-school prize than many of the orthodox kind, however great their money value may be.

CHAPTER X

SCHEMES OF WORK—I

Our primary and secondary schools vary greatly in organization, aims, and requirements, and for this reason it is somewhat difficult to discuss the general plan of the work in English. For purposes of simplicity, let us consider the case of an ordinary middle-class or "secondary" school, which takes pupils ranging in age from eight to sixteen years. Let us divide it into an upper and a lower division, the latter containing those pupils from twelve to sixteen, and the former constituting a kind of preparatory department. Thus, we are required to plan a lower course and an upper course, each of about four years' duration.

In the present chapter it is proposed to confine our attention to the junior division, but, in arranging the work, to keep in view the fact that it is preparatory to that of the higher division. Yet each department is to be self-contained, and its work to have a definite object. The age of twelve, or thereabouts, is to form a real parting of the ways.

The work for the lower school falls into two broad divisions, viz.: (1) Literary Readings, and (2) Language Study and Practice. The first division may be subdivided into (*a*) Prose and (*b*) Poetry.

I. Literary Readings.

(*a*) Prose.—We cannot at this early age use the actual works of the great masters of literature to any appreciable extent; but the subject-matter of the readings must be taken from, or be in close connection with them. We have in an earlier chapter discussed the advisability of drawing material of this kind from classic and medieval sources, with the definite object of rendering easier the reading of English prose and poetry at a later date. But this is only one section of those literary stories which ought to form the bulk of the prose reading for our lower division.

It is suggested that a beginning be made with the folk-tale, which may be considered the germ of literature. There is abundance of material from which to choose. The broad moral of each story ought to be made sufficiently plain, and for young pupils those tales should have the preference in which virtue is definitely rewarded. It may be true that the fairy or folk tale is "non-moral," but childhood is the time for definite judgments, and for a rigid separation of the sheep from the goats.

Many of these folk-tales have a real connection with literature. Take, for example, the East-Country story

of Cap-o'-Rushes, which is in broad outline a kind of variant on that of Cinderella, and which contains the elements of at least the first part of the tale of Cordelia and Lear. The West-Country story of the visit of the fairy godmother to the bakery explains the meaning of the line in *Hamlet:*

> "They say the owl was a baker's daughter."

The literary connection of the tale of Briar Rose requires no demonstration.* The Yorkshire folk-tale of Simmer Water has an interesting connection with that contained in the *Baucis and Philemon* of Hawthorne's *Wonder Book.*† The tales of worms and dragons, such as that of the Lambton Worm of Durham, are a foretaste of the deeds of St. George, and the *Orlando Furioso,* and many another. Moreover, some of these simple folk-stories contain in themselves all the inward elements of poetry. Take the following, which is, the present writer believes, of French origin :

> Once upon a time a brave knight was shut up by his foes in a strong castle. His room was very dark, for it had only one small window, through which very little light could make its way. His keeper brought him food day by day, but it was very coarse, and he had little desire to eat it.
>
> His life was very sad and lonely. But one day a little bird came to his window, and sang a song so full and

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* What are those tales which Oliver Goldsmith evidently thinks we ought all to know before we begin to read *The Vicar of Wakefield?* See chap. vi. of that work.

† Livingstone tells a similar tale, drawn from an African source. See his *Travels.*

sweet that the heart of the knight was filled with joy to hear it. Day by day it came, and when its song was ended it would fly to the poor man's hand. Then he would always feed it with food he had saved from his scanty meal.

One day he spoke to the bird.

"Sweet singer," he said, "I have fed you for many a day: what can you do to help to set me free? You and I are both God's children, and we ought to help each other."

When the bird heard this, it flew away, and did not come back for three days. On the third day it brought to the prison a sparkling jewel in its bill, and laid it in the knight's hand. Then away it flew through the prison window.

The knight was filled with wonder, and looked at the jewel for a long time. Then, as he stood up, it happened to fall upon the chains which bound his ankles. At once the heavy fetters fell away, and he found that his feet were free.

He then touched the chains on his arm and body with the jewel, and they, too, fell from him. Next he touched the door of the prison, and, lo! the heavy bars and locks fell from it. Soon he stood a free man once more in the light of the sun.

This is, in the opinion of the writer, a good example for our present purpose. It will interest the child, though one or two small boys may possibly be disappointed that it does not end with a mighty combat with the warder. Further, it will be worth recalling when pupils are old enough to make inquiries into the inner meaning of myths and legends. For surely the prison is the everyday world, while the jewel is the poet's gift, the open sesame to a world of sunshine.

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The English teacher who is really interested in this part of the work in literature might apply the " scientific methods " required at the present day by unearthing the folk-lore of his own district, writing down those tales which are suitable, and then dictating them to his pupils for reading purposes. From these he can pass to the folk-lore not only of other parts of our islands, but also of other countries. Pupils will be greatly interested to hear the Chinese version of our tale of the man in the moon, or the Maori rendering of the same story, which makes the offender a woman, but is substantially identical with the Teutonic tale. Teachers need not be reminded how helpful this kind of work will be to the geography lesson.

From folk-tales we pass by an easy transition to stories drawn from our standard literature. Charles and Mary Lamb have shown us how to introduce children to Shakespeare, and the method ought to be applied to other authors. Long before they are to be called upon to read the originals, our pupils ought to be quite familiar with the chief characters and incidents of the works of our great poets, as well as with the subject-matter of other poems which they will possibly never read at all. Few of them will be called upon to study the original of the *Beowulf*, but the substance of the poem might be told to them or read by them at an early age. Not many of them will read Chaucer at a later date, but we can make the Pilgrims live for them, and give them a children's version of *The*

Knight's Tale, and of the story of the too-patient Griselda, though one must confess it takes some skill to interest children in the latter. Una and the Red Cross Knight, Britomart, and Artegall, ought to be as well known as Alice and the Mad Hatter, while Spenser's *Shepherd's Calendar* will furnish two excellent fables, those of the Oak and the Briar and the Fox and the Kid. Scott will tell for us the story of Macbeth, and Geoffrey of Monmouth that of King Lear, both as a preparation for Shakespeare. This, surely, is excellent literary company. Older pupils with some literary gift might be asked to write out for the younger the story, say, of Imogen, or Florizel and Perdita, or Gareth and Lynette.

The available material for this part of the work is plentiful enough. If the teacher does not know where to begin, let him take the texts which the upper division are to study, and definitely set himself to choose such stories as will afterwards help his pupils to enjoy these works.

(*b*) Poetry.—For the younger pupils a great part of the poetry chosen should be that which sings of itself, which is bright, lively, and full of change. Barry Cornwall strikes the keynote :

> "Sing, I pray, a little song,
> Mother dear!
> Neither sad nor very long:
> It is for a little maid,
> Golden-tressèd Adelaide!
> Therefore let it suit a merry, merry ear,
> Mother dear!"

book might with advantage contain select passages from the Old and New Testaments set as poetry—*e.g.*, Psalms xxiii. and cvii.; Isaiah, chap. ix., ver. 6; St. Luke, chap. ii., ver. 8-14. To find these in a poetry-book is often a revelation to the young pupil of a pleasant and helpful character.

But, however good a poetical selection is used, both teacher and pupils must often meet with other poems which they like and which they wish to preserve. Here the pupil's manuscript-book must come into requisition, and with young pupils the teacher ought not to be too severe a censor. Let the child write down what he or she honestly likes. Some day the poems chosen may be regarded with other feelings, but to the realm of the truest culture perfect honesty is the only passport.

II. Language Study and Practice.

As a rule it is advisable to separate entirely the readings in prose and poetry from the study of words, grammar, and composition. This second division of the English work can indeed be made more or less interesting, but it will always be, of necessity, a task, and the material for analysis and parsing ought not to be taken from the prose or poetry which is read as literature.

Pupils in at least the first year of our junior division will require frequent exercises in spelling, which is perhaps best taught by means of transcrip-

tion and simple word-building. Each new word should be used in a short sentence, which might be written down with the fresh word underlined, and only those words should be dealt with in this way which are of irregular spelling. It has been proved a good plan to select groups of words which are connected by association of ideas. For example, a lesson has been given to small pupils on the words *ocean*, *cliff*, *seaweed*, *beach*, *bathe*, *bather*, *bathing*, *machine*, *fisherman*, *sailor*, and *coble*. They were required to put each of these words into a short sentence, and, by means of a little manipulation on the part of the teacher, these sentences were found to form a piece of continuous, if jerky, composition. The so-called Rules for Spelling are of little, if any, use at this stage, as their exceptions too often involve the irregular words in common use. The word-building should consist of the addition of the ordinary prefixes and suffixes, and each new word "built" ought to be used by the pupil in a sentence.

This drill in spelling, word-formation, and composition can be combined with the acquisition of first notions of grammar, and, if the teacher prefers it, grammatical terms can for the first year at least be entirely ruled out.* It is possible to frame exercises on the following without the use of any grammatical terminology :

* Nouns are "names"; plural nouns are names of more than one, and so on.

First Year (*Age about Eight Years*).

Singular and Plural Nouns, and the formation of the latter from the former. Nouns which may be Singular or Plural. The Possessive Noun and the use of the Apostrophe. The proper use of *is, are; was, were; bring, brings*, etc. Verbs of Present, Past, and Future Tense. The proper use of *this, that; there, their; an, a; and, as;* the simple Personal, Relative, and Interrogative Pronouns. Pronouns in Pairs.

As an example of a lesson on Number of the Noun and Verb, and of the agreement in Number between the Verb and its Nominative, without any use of grammatical terms, take the following

Spelling Exercise.

1. melon	6. envelope	11. tenant
2. melody	7. chimney	12. leopard
3. telescope	8. enemy	13. reptile
4. helmet	9. carpenter	14. perfume
5. chemist	10. centre	15. serpent

Put *a* or *an* before each word, and then use it in a short sentence.

Each of the words in this list stands for *one thing*. Make from it a new list in which each word stands for more than one; thus, (1) melons, (2) melodies. From the fifteen sentences already made frame new ones containing the new words.

Remember that we say—

{ The helmet *glitters* in the sunlight.
{ The helmets *glitter* in the sunlight.

That carpenter *works* hard.
Those carpenters *work* hard.

A leopard *creeps* silently along.
The leopards *creep* silently along.

WORD-FORMING.

(1) Change the *-y* of No. 2 to *-i* and add *-ous*. (2) Add *-ry* to No. 5. (3) Take *-e* from No. 6 and add *-ing*. (4) Take *-er* from No. 9 and add *-ry*. (5) Take *-e* from No. 10 and add *-al*. (6) Add *-ry* to No. 14. (7) Add *-ess* to No. 12. (8) Take *en-* and *-e* from No. 6 and put on *de-*.

We have already discussed a course in grammar and composition combined (see Chapter III.) which might fitly follow this introductory work and provide material for the remaining three years of our junior division. At present we are concerned to divide the work into three graduated portions. The following syllabus has been for some years in actual use in a large girls' grammar-school in the Midlands:

Second Year (Age about Nine).

(*a*) The division of the simple sentence into its two component parts, the Complete Subject and Complete Predicate. Resolution of sentences to the direct statement form before analysis.

(*b*) The Parts of Speech (omitting the Interjection) and their use in the simple sentence. Nouns classified as Proper and Common, Singular and Plural; Verbs as Transitive and Not-Transitive. Simple Analysis and Parsing.

(*c*) The joining of two or more short sentences into a compound sentence by the use of *and* or *but*.

(*d*) The use of *and* in a sentence which contains a list or series.

(*e*) The practical use of the simple sentence and easy compound sentence in the composition of a short, easy letter or a little note, such as a young pupil might wish to write at home. Individual pupils not to be bound down to the simple or compound sentence if they form the complex sentence correctly.

(*f*) The derivative meanings of a few selected personal names and names of local places.

(*g*) Spelling to be taught incidentally.

Third Year (*Age about Ten*).

(*a*) The Simple Subject and Simple Predicate. Number of Nouns; Number and Person of Verbs. Agreement of Simple Subject and Simple Predicate. Enlargement of the Subject by means of adjectives and phrases. The Object and its enlargements. The Enlargement or Extension of the Predicate. More detailed Analysis and Parsing.

(*b*) Grammatical Principles of special use in Composition, *e.g.*—Comparison of Adjectives and Adverbs, and the use of *than;* the Copula and the Pronoun used after it; the Auxiliary Verb.

(*c*) The Composition of a Short Essay, after a course of study of pattern sentences.

(*d*) The comma, period, notes of interrogation, and exclamation.

(*e*) A select list of names of places taken from the geography done by this form to be studied to find original meanings.

Fourth Year—Juniors (Age about Eleven).

(*a*) The proper use of the Relative Pronoun.

(*b*) Principal and Subordinate Clauses. Quotations direct and indirect. The use of inverted commas.

(*c*) The Tenses of Verbs and their sequence.

(*d*) Sentence-weaving.

(*e*) The composition of a short story from notes supplied.

(*f*) Further simple essays, using sentences which are simple, complex, or compound.

(*g*) Twelve lessons on the sources of our vocabulary (see Chapter II).

We are now in a position to draw up a complete specimen scheme of work in English for our junior division :

Year.	Literary Readings.	
	Prose.	Poetry.
First Year. Age 8-9 years.	Folk and fairy tales (British and foreign) with a literary connection.	Folk-songs and simple poems by writers of repute—*e.g.*, C. Rossetti, R. L. Stevenson, W. Blake, Jean Ingelow, M. Howitt. Simple Bible passages set as poetry.
Second Year. Age 9 10 years.	Stories from English, Welsh, Scottish, and Irish literature, told in simple prose (no archaisms or obscurities).	Further song-poems, with the addition of simple story-poems—*e.g.*, *John Gilpin*, Mary Howitt's *Midsummer Fairies*, Whittier's *Kathleen*. Further Bible passages.
Third Year. Age 10-11 years.	Stories, myths, and legends from various sources as a preparation for literary study. Selections from Malory, Froissart, and Hakluyt (slightly adapted).	Select poems from various sources, including poems of action like *The Battle of the Baltic* and *Horatius*, narrative-poems like *Morte d'Arthur*, ballads like *Chevy Chase* and the *Revenge*. Bible passages like David's lament over Jonathan and Psalm cvii.
Fourth Year. Age 11-12 years.	Classical stories from Lamb, Niebuhr, Hawthorne, Kingsley, Church, and other collections. Tales from the *Nibelungen Lied* and *Heimskringla Saga*.	Poems of various kinds selected by pupils, under direction of the teacher, from a good anthology which includes some of the best poems from Elizabethan times to the present day.

Language Study and Practice.		Year.
Grammar and Composition.	Word Study.	
First notions of grammar and simple composition, oral and written.	Spelling of irregular words, taught by transcription, word-building, and the formation of simple sentences.	First Year. Age 8-9 years.
The grammar of the simple sentence and the use of the simple sentence in the composition of a short letter.	Spelling as above. Derivative meanings of a few personal names and names of places, to arouse an interest in the study of words.	Second Year. Age 9-10 years.
The simple sentence with enlarged subject, predicate, and object, and the compound sentence. Use of these in the composition of a short essay. Simple lessons on punctuation.	Further spelling exercises. Original meanings of a select list of names taken from the geography done by the form.	Third Year. Age 10-11 years.
The grammar of the complex sentence. Sentence weaving. Essays on concrete subjects; home correspondence; the reproduction of a short story; the story of a poem such as *Morte d'Arthur*.	Twelve lessons on the sources of our vocabulary (see Chapter II.).	Fourth Year. Age 11-12 years.

The question now arises: How far is such a course as suggested above suitable for the four upper standards of a primary school? Much depends upon the class of children and their home circumstances. For a school in a fairly good district there is no necessity to make any material alteration in the above scheme. With the extension of the scholarship system, many primary schools have become to a certain extent preparatory to the secondary school, and if this is kept in view in framing the curriculum of the primary school the scholarship winner will be better fitted to profit by the acquisition of a privilege which is too often of greater satisfaction to his parents and teachers than it is to himself. And even if the majority of the pupils of a good primary school are designed to pass immediately to industrial or commercial life, it will be all pure gain if they have been prepared to some extent to appreciate good literature,* and have been taken through a course of grammar every part of which will be of practical use to them in their daily lives.

But some attempt must be made to supplement these readings in the highest standards by bringing pupils into actual touch with English literature itself. Opinions vary greatly as to the best means of doing this under the special circumstances, and each of the following plans has its advocates:

* An experienced social worker has often assured the writer that he has found among working men more true appreciation of the best literature than in any other class.

1. The reading of a book of well-selected passages of real literary merit, each of sufficient length to arouse and sustain interest; the careful noting on a manuscript list of the name of each book from which an extract is taken, for later use at the public library. By this means a class in a primary school known to the writer has been led to read at home *Westward Ho!* *Kenilworth*, *Silas Marner*, *The Chimes*, *Kidnapped*, *The Black Arrow*, *Treasure Island*, *David Copperfield*, *Nicholas Nickleby*, and *The Cloister and the Hearth*; but most of them were disappointed with *Esmond*, parts of *Shirley*, *Villette*, *Jane Eyre*, and *The Virginians*, which was not surprising. But the teacher made his pupils feel that the latter were books to be read some day.

2. The use of a "continuous" reader consisting of an abridgment of a novel of rank by Dickens, Scott, or Kingsley, the book chosen being one which, while full of interest and life, would not, perhaps, have been taken from the library by pupils left to their own devices. To many people not engaged on the practical side of education, the idea of a "School Scott" is entirely revolting, but it may be urged with some plausibility that it is better to read an abridged edition of a work of real literary value than to spend precious school-time over a made-up book "specially written" by nobody in particular. A more practical objection to the plan appears to be that a whole year is spent over one book, and this is scarcely the way to foster a

"taste for good literature." Bearing this in mind, some teachers use abridgments which scarcely deserve that name, each consisting of a few scenes from a book which the teacher wishes his pupils to read for themselves. To the writer's knowledge, the reading of some half-dozen loosely-strung extracts from *Ivanhoe* has sent a pupil to the public library for the complete book, which was then read with evident enjoyment from beginning to end.

3. The reading of a complete novel by a standard writer, much of the work being done silently under the teacher's supervision, so as to cover the ground quickly and avoid the killing of interest by tedium. This work, supplemented by the use of a book of extracts and the making of a "library catalogue" as under 1 above, makes as good a course as possible under the circumstances.

In any case, some real work in literature ought to be done in the upper standards of such a school as we have at present in our minds, and the teacher ought not to be content with such a makeshift as the use of a "general" reader designed primarily to impart information of all kinds, and little concerned with literary form. General information is valuable, though its value is greatly overestimated, and the encyclopædic mind is not as a rule of the highest order; but useful facts of everyday modern life ought to be acquired from other sources than the literary reader of the primary school. Further, the "general reader," which

is so painfully up-to-date when new, is apt to be somewhat antiquated before it can be changed. A real literary reader is one which will be as good thirty years hence as it is to-day, so far as the subject-matter is concerned, while an account of something fresh in the fickle public mind yesterday may be staleness itself next week.

We have now to consider the case of a primary school in a poor district. The course in grammar and composition as outlined above has been tried in several large schools of this kind with a considerable amount of success. Pupils can be persuaded to take more or less interest in grammar, which is a means to a practical end—namely, the correct use of the language in the composition of a letter, or a descriptive account of something which has come within their own experience. The lessons on derivative meanings have usually proved too difficult for pupils who find it no easy task to understand even the present-day signification of many of our bookish words, and these might therefore be omitted. But the writer has watched a class of boys from a very rough neighbourhood listen with keen interest to a course of simple lessons on the sources of our vocabulary, in which no attempt was made at etymology, and interest in the words was at bottom interest in the people who contributed them to our language.

As for the literary readings and their suitability for a school of this kind, the poetry at least might stand.

The best poems for children are exceedingly simple, and if many of them speak of things outside the experience of the poor child in the city slum, this does not appear to make them altogether unsuitable, so long as each is actually "a procession of sweet sounds." More ballads and other narrative poems, as well as poems of action, might be chosen, but the simple song-poem ought to be well in evidence.

It is quite certain that it will be easy to enlist the interest of these pupils in a prose tale, but the question for decision is this: Shall it be a tale of Odysseus, Thor, Siegfried, Una, Arthur, or one specially written to suit the supposed capacity of the pupils, and dealing exclusively with circumstances within their own experience? The writer frankly confesses that he finds the question most difficult to answer, though he would gladly believe that it is possible to give these pupils the old tales which are so full of vigour, so true to human nature, whether it be that of the era of the Trojans or of the Japanese.

The folk-tales of the early years of our course might certainly stand, and, if carefully chosen, may be claimed to have a greater moral effect than any made-up story of some impossible modern child, who acts as a kind of personified proverb, whose words and actions are carefully engineered to point a moral, and who was, fortunately, never seen in the flesh either in slum or drawing-room. But the tale drawn from literature is felt to be far above the heads of these

children. Possibly much of this feeling is due to the proper names, which are often of three or four syllables, but at the same time are in many cases easier than some monosyllables or dissyllables, both in spelling and pronunciation. The subject-matter is said to be too difficult. There is more force in this objection. The child from a home where pictures and picture-books are plentiful will find it easier to visualize the surroundings and incidents of the adventurous journey of the Red Cross Knight. Besides, the child whose mental attitude is one of habitual distrust and fear of authority, who has from his earliest years to hold his own against the world, is not altogether a fit subject for purely imaginative tales; while to tell him bluntly that the story he is reading is "not true" is often equivalent to saying that it is "all lies," and therefore very reprehensible.

Discussing this subject with several teachers of experience with this class of pupil, the writer collected the following divergent opinions:

1. These children can really appreciate many things which most people think are greatly beyond them.

2. Nothing but tales of other children like themselves are of any interest until they reach the top standards, which, of course, few of them do.

3. The literary stories can be *told* to them, as the simplest possible book-rendering cannot bring the

subject-matter within their comprehension like the talk of the sympathetic teacher.

4. A "knightly combat" must almost be expressed in terms of the street corner, and if the teacher is thought to approve of it, he runs the real danger of encouraging hooliganism. The modern Palamon and Arcite would probably be dealt with in a summary fashion by the guardians of the peace, who have little sympathy with literature.

It is a humiliating reflection that our great humanizing instrument appears to fail where it is most needed.

CHAPTER XI

SCHEMES OF WORK—II

We are now in a position to discuss a course of English for our upper division, in which the pupil will be brought into actual touch with the standard literature for which we have endeavoured to prepare him, and will also, if the teacher chooses, study grammar as a science rather than merely as an aid to correct verbal expression. The work appears to fall into the following definite divisions:

I. The Study of Literature.

(*a*) Literary history, with illustrations and introductions to great books.

(*b*) Complete poems and prose works.

II. Language Study and Practice.

(*a*) Formal grammar, with analysis and parsing.

(*b*) Word study.

(*c*) Composition, including essay, paraphrase, and précis-writing.

The immediate question before us is how to plan a four years' course in these subjects. The question of correlation with other parts of the school curriculum we shall consider in the chapter immediately following.

I. The Study of Literature.

(*a*) Literary History.—This may be dealt with in several ways, and the character of the work done under this heading will depend upon the time at the teacher's disposal. Some teachers may prefer to provide each pupil with a hand-book of English literature to be used in each year of the course as a reference book only. One reliable text-book might be adopted for the whole of the course, so that pupils may become accustomed to it, and find it easy to refer to those portions which deal with the texts they are reading or studying; or two graded books might be used, one for the first and second year, dealing only with the most prominent writers, and the other a fuller text-book for the third and fourth years. In both books a complete index is absolutely necessary. Other teachers may have time for an outline course for each form, proceeding on a kind of concentric system, and covering a wider field in each succeeding year. The work could then be planned on the following lines:

First Year.—Particulars of a select number of great writers, say twenty-five or thirty, taken in chronological

order, the chief aim being to tell who they were, what they wrote, and what it was about, connecting each with the work done in history. A book of illustrative extracts might be used, with the selections arranged in chronological order. If time is short, a book of this kind could be made the basis of the work, the reading of each extract being followed by some oral instruction about the writer, his work and his place in literary history.

Second Year.—A larger number of authors might now be dealt with, filling in the time-gaps between those selected for the preceding year. A further book of extracts might be used which includes a few translated passages from great authors of other lands, such as Homer, Epictetus, Dante, Ariosto, etc., the chronological order being once more strictly preserved. Such a book as this might, as in the first year, be made the basis of the work.

Third Year.—It might now be advisable to neglect the early period of our literary history, and concentrate attention upon modern literature from the time of Shakespeare onward. Instead of using a book of extracts, the teacher might now make it his business to introduce his pupils to a select number, say ten or twelve, of great literary works which are too long to be read in school—*e.g.*, Boswell's *Life of Johnson*, Cervantes' *Don Quixote*, Motley's *Dutch Republic*, Kinglake's *Eothen*, Franklin's *Autobiography*, Bunyan's *Pilgrim's Progress*, etc.

Fourth Year.—A further course of literary history could now be taken, supplementing that of the preceding year. Books suggested for introduction are: Gibbon's *Decline and Fall*, Napier's *Peninsular War*, Prescott's works, White's *Natural History of Selborne*, Froude's *History*, Pepys' *Diary*, Borrow's works. In dealing with each book the teacher should give some information upon (1) the author and his place in literary history; (2) the subject, scope, and contents of his work, giving a considerable number of illustrative extracts; (3) estimates of the work as literature. The object of the work is to make the pupil curious with regard to the book itself.

(*b*) Complete Texts.—The choosing of complete works for school study is no easy matter, the chief difficulty being the grading to suit the average attainments of the class. It is well to remember that few English classics can be fully understood and appreciated by children of twelve to sixteen years, for the very plain reason that they were written for adults. And we must avoid choosing texts which, however great as literature, are plainly beyond the comprehension of young people: we are sometimes apt to think that a boy or girl of fifteen or sixteen is full-grown, and Wordsworth's dictum about the boy being father of the man has been responsible for more mistakes in educational matters than we shall ever be able to rectify. Ruskin's figure of the Australian miner digging for the precious metal is stimulating

enough, but if our purpose is to encourage our pupils to read good literature in their leisure hours, the thought of the "sleeves well up to the elbow" is a little terrifying. We shall do well to err on the side of simplicity. Even Macaulay confessed on one occasion that he had never been able to read *Paradise Lost*. The work of the pick and spade is for that part of our course which comes under the heading of word study. Let us endeavour to hammer out a few guiding principles.

1. The graduation in thought is of greater importance than that of language.

2. No book should be chosen for school-work which pupils would gladly read for themselves, such as, *e.g.*, Stevenson's *Treasure Island*, *Kidnapped*, and *The Black Arrow*, *Tom Brown's School Days*, etc.

3. The psychologist's division of the stages of the child's literary interest* must not rule us entirely. According to this, *The Ancient Mariner* is suitable for a comparatively early stage, but as a matter of fact the music of the verse and the haunting mysterious nature of the story are best appreciated by older pupils.†

* Stage I.: The story of which the child himself is the centre. Stage II.: The mysterious and grotesque or fairy story. Stage III.: The heroic and semi-historical — *e.g.*, the Greek myths. Stage IV.: The historical ballad. Stage V.: Literature proper.

† Moreover, the subject-matter is just a little terrifying for younger pupils if the poem is really well taught.

4. Variety must be studied in arranging the work for any given year. Literature is of many kinds, and the tastes of pupils vary very considerably.

5. The teacher must, as far as possible, endeavour to look at each text chosen from the pupil's point of view. This is to some degree a counsel of perfection. If we could only become children again for a time, many of our blunders might be avoided. But we ought to be able to approximate sufficiently to pass over without hesitation such a poem as Gray's *Ode on a Distant Prospect of Eton College*.

6. Do not let us exhaust all the bright and interesting school texts before the fourth year is reached. Even at the risk of transgressing psychological principles, let us keep some of these to act as a relief to *Paradise Lost*, *Rasselas*, and Chaucer.

After all, we can only approximate and make experiments—unfortunately for our pupils. Each text chosen will be to some extent unsuitable. We may be quite certain of that. Many are suitable only in parts. Much of *The Traveller* and *The Deserted Village* and of Southey's *Nelson* are uninteresting to school-pupils, even after the teacher's best efforts have been expended. As for the quantity of work to be done in a year, this will depend upon both the time and the method. Some of the shorter texts might be read in school under the teacher's guidance. Others could be set for home preparation, the teacher satisfying himself by means of questions or themes that the book was being read. *Ivanhoe* and *Westward*

Ho! might be read in this manner, the questions upon the text being of a simple and literary character —*e.g.*, "Which of the heroines in *Ivanhoe* do you prefer, and why?" "How would you like the story to end?" The answers to these two questions alone will show the teacher whether the story has been read with real interest and a minimum amount of "skipping." In connection with the extent of ground which may be covered in a year, the following actual record may be of interest. It is that of a girl of about fourteen in an elementary school.

"In seven months this girl read, and the teacher revised with the class in school, *The Talisman*, *Enoch Arden*, *Evangeline*, *The Merchant of Venice*, *A Christmas Carol*, *Rab and his Friends*, and *The Abbot*. The pupil made an elaborate précis of these books, the summary of a single lesson sometimes occupying a whole page of her record-book. She studied and learnt by heart *Yarrow Revisited*, *God's Acre*, portions of *Evangeline*, *The Day is Done*, *The Legend Beautiful*, *A Psalm of Life*, *The Brook*, and the *Ode on the Death of the Duke of Wellington*. She also read for herself ten books out of the school library. On alternate weeks she prepared and wrote essays, generally on subjects drawn from her reading. . . . All this was the work of only three-fifths of her school-time."*

* Scottish Education Department Report for 1904 (Western Division).

The following texts are suggested:

First Year.

(*a*) *Poems.*—Tennyson's *Enoch Arden, Gareth and Lynette, Coming* and *Passing of Arthur;* Matthew Arnold's *Sohrab and Rustum;* Longfellow's *Evangeline* and *Building of the Ship;* Whittier's *Snow-bound;* Macaulay's *Lays;* miscellaneous selections from Campbell, Cowper, and Longfellow; selected passages from *Childe Harold;* Shakespeare's *Merchant of Venice, Midsummer Night's Dream,* or *As You Like It;* a general anthology of modern poetry.

(*b*) *Prose.*—Further literary stories similar to those of the junior course (see pp. 146, 147)—*e.g.*, Lamb's *Ulysses;* Church's *Iliad* and *Odyssey;* Kingsley's *Heroes;* or Stories from *The Nibelungen Lied;* selected essays of Goldsmith and Lamb; the De Coverley Papers (selected); Ruskin's *King of the Golden River;* Morris's *Story of the Glittering Plain;* Scott's *Tales of a Grandfather;* Plutarch's *Lives of Cæsar* and *Coriolanus;* Dickens's *Christmas Carol* and *Dombey and Son;* Scott's *Ivanhoe* and *The Talisman;* comedies from Lamb's *Tales;* Swift's *Gulliver's Travels.*

Second Year.

(*a*) *Poems.*—Matthew Arnold's *Balder Dead;* Shakespeare's *King John, Julius Cæsar,* and *The Tempest;* Longfellow's *Hiawatha* and *The Courtship of Myles Standish;* Scott's *Lay of the Last Minstrel;* Tennyson's *Lancelot and Elaine, Balin and Balan,* and *Dream of Fair Women;* miscellaneous selections from Thomson, Spenser, Drayton, and Marvell.

(*b*) *Prose.*—Scott's *Quentin Durward* and *Kenilworth;* tragedies from Lamb's *Tales;* Hawthorne's *Snow Image, and other Tales;* selected essays from Washington Irving, Leigh Hunt, and Addison; Plutarch's *Lives of Alexander* and *Pompey;* Carlyle's *Heroes and Hero-Worship;* Dickens's *Chimes* and *David Copperfield;* Macaulay's Essays on Milton, Hampden, or Bunyan.

Third Year.

(*a*) *Poems.*—Scott's *Marmion;* Tennyson's *Princess* and *The Holy Grail;* Goldsmith's *Traveller* and *Deserted Village;* Lowell's *Vision of Sir Launfal;* Gray's *Elegy* and *The Bard;* Shakespeare's *Henry V.* and *Richard II.;* Milton's *L'Allegro* and *Il Penseroso;* selected poems from Scott, R. and E. B. Browning, Hood, and Wordsworth.

(*b*) *Prose.*—Scott's *Legend of Montrose*, *The Abbot*, and *Old Mortality;* Miss Mitford's *Our Village;* Defoe's *Journal of the Plague;* Johnson's Essay on Milton; Macaulay's Clive, Warren Hastings, and Chatham; Ruskin's *Sesame and Lilies* and *The Crown of Wild Olive;* Irving's *Alhambra Tales* and *Bracebridge Hall;* George Eliot's *Silas Marner;* Dickens's *Cricket on the Hearth*, *Old Curiosity Shop*, and *Pickwick;* Mrs. Gaskell's *Cranford*.

FOURTH YEAR.

(*a*) *Poems.*—Scott's *Lady of the Lake;* Johnson's *London;* Spenser's *Faëry Queen* (1st Canto); Chaucer's Prologue; Coleridge's *Ancient Mariner* and *Christabel;* Shakespeare's *Richard III.*, *Lear*, *Macbeth*, and *Hamlet;* Milton's *Samson Agonistes* and *Comus;* Milton's *Paradise Lost* (1st Book); Byron's *Childe Harold;* Browning's *Strafford;* selected poems from Keats, George Herbert, Collins, and Wordsworth; Chapman's or Pope's *Iliad;* Shelley's *Adonais;* Dryden's *Virgil*.

(*b*) *Prose.*—Emerson's *English Traits* and Essay on the Scholar; Goldsmith's *Vicar of Wakefield;* More's *Utopia;* Walton's *Compleat Angler;* Thackeray's *Esmond;* selected essays from Thackeray, R. L. Stevenson

(*Virginibus Puerisque* or *Across the Plains*), and Richard Jefferies' *Life of the Fields;* Hazlitt's *Characters of Shakespeare;* Mrs. Jameson's *Shakespearian Heroines;* Hugh Miller's *Schools and Schoolmasters;* Scott's *Antiquary* and *Waverley;* selected voyages from Hakluyt; selected passages from North's *Plutarch*, Landor's Prose Selections (Golden Treasury); selected Lives from Johnson's *Poets;* Burke's *French Revolution* and *Speech on Conciliation;* Ruskin's *Frondes Agrestes* and Johnson's *Rasselas;* Dickens's *Tale of Two Cities*, *Barnaby Rudge*, and *Martin Chuzzlewit;* Leigh Hunt's *Autobiography;* Carlyle's Essay on Scott; Arthur Young's *Travels in France;* a chapter from Macaulay's, Green's, or Froude's *History*.

II. Language Study and Practice.

(*a*) We have already discussed a preliminary course in English grammar, based upon analysis (see Chapter III.), suitable for the first year of our upper division. After a course of this kind the efforts of the teacher might very well be confined to instructing his pupils how to use a standard grammar as a reference book, and discussing, with the help of the text-book, interesting grammatical points which arise in other parts of the English work. It is scarcely

necessary to say that the book selected ought to be provided with a good index.

The keynote of the work ought to be reality. It is for the most part the living, every-day English that is under discussion, and mere grammatical curiosities might with advantage be avoided, along with the greater part of the "historical" grammar, which leads nowhere, except it be to confusion. A good two years' course can be drawn up from Books I. and II. of Professor Earle's *Simple Grammar of English now in Use*, which "treats language, not in its physical aspect, as sound or syllable, but in its mental aspect as discourse of thought." The author's definition of grammar in the preface to this book is suggestive at this point: "Grammar properly so called is not a laboratory of induction and generalization and demonstration; it does not seek to establish absolute laws, it only proposes some tentative rules subject to general approval, not concealing their liability to exception, but rather displaying this infirmity, as of their very nature and interest and attraction. It has not the exactness of the physical sciences, and would lose all its value if it had; it rests upon the level of our simplest apprehensions, and in its growth it develops the likeness, not of Science, but of Art."

If we can bring our pupils to this frame of mind, we shall be able to invest the discussion of grammatical points with some appreciable amount of living interest. We might then start upon an inquiry into the excep-

tions and contradictions to grammatical rules, which so often create distaste of the whole subject. But this work, though highly interesting, requires a certain amount of mental power, which possibly few pupils of thirteen to fifteen possess.

In the fourth year of our course ordinary pupils ought to be sufficiently well grounded in the principles of grammar to be able to discuss errors in accidence and syntax to be found in books, newspapers, magazines, and speeches. A plentiful crop can be gathered from sources ready to hand, from *The Times* downwards; or the teacher might select as many as he requires from such a book as W. B. Hodgson's *Errors in the Use of English*.* The teacher at least will be interested in the number of distinguished people pilloried in this volume. To confine the attention of the pupil entirely to this kind of work is, however, somewhat enervating, and for a pupil weak in grammar really dangerous; and as a supplement or alternative a practical teacher of wide experience suggests the use of such a book as Dean Alford's *Queen's English*, an interesting variant on the ordinary grammar text-book, and one which arouses keen interest in the minds of pupils well grounded in the ordinary accidence and syntax of the language.

(*b*) We have already discussed the various branches of word study which can be appreciated by pupils under seventeen years of age (see Chapter IV.). Our present

* Published by David Douglas, Edinburgh.

business is to draw up a scheme of work suitable for our upper division. Under ordinary circumstances there will not be much time available for this work as a separate branch of the study of English. But some teachers may find it possible to include a certain number of definite lessons on the uses of words by cutting down other divisions of the English work in which they personally take less interest. In such cases the work might be graduated as follows:

First Year.—The nature of a prefix, stem, root, and suffix. Memorizing of a select number of those Latin and Greek words which are most helpful in explaining the meanings of words in ordinary use. Information on these points is usually found in ordinary grammars, but the lists there given ought to be ruthlessly cut down, and only the really interesting and useful portions retained.

Second Year.—Reading of Trench's *Study of Words* along with Skeat's Dictionary, or a course of lessons based upon these two works; or study of selected portions of Taylor's *Words and Places.*

Third Year.—Words closely allied in meaning and synonymous words. The first fifty-eight pages of Hodgson's *Errors in the Use of English* will provide the teacher with a considerable amount of material. See also Trench's *Study of Words*, chapter vi.

Fourth Year.—The logician's classification of terms (see pp. 52-53). Study of the sources of our vocabulary, with special reference to the native element.

(*c*) Composition.—We shall group together under this heading story-writing; written answers to questions; essay, paraphrase, and précis-writing. If any graduation is possible in the parts of this subject, it appears to take the following form:

1. Written answers to examination questions; story-writing from given materials—*e.g.*, reproduction of the substance of such a poem as *Sohrab and Rustum* or *Gareth and Lynette*.

2. Explanatory paraphrase on the lines suggested in Chapter VI. Descriptive composition and letter-writing.

3. Essays on carefully selected themes, preferably of a concrete character and capable of treatment under definite headings.

4. Précis-writing from material supplied to, or collected by, the pupil.

We have so far considered each of the branches of our work apart from the rest. But the practical teacher organizing the work of the whole course requires to select and combine in order to suit the time at his disposal. Let us therefore attempt the planning of a four years' course which might possibly suit an ordinary school where English takes a prominent place, but does not preponderate. In the plan which follows, the literary part of the work is designedly given greater prominence than the language study:

Year.	Literature.	
	Poetry.	Prose.
First Year.	Tennyson's *Gareth and Lynette.* Arnold's *Sohrab and Rustum.* Shakespeare's *Midsummer Night's Dream.* Selections from Campbell.	Lamb's *Ulysses.* A book of prose selections. De Coverley Papers (selected but continuous). *Ivanhoe.*, *Christmas Carol.* } Home reading.
Second Year.	Longfellow's *Hiawatha.* Scott's *Lay of the Last Minstrel.* Tennyson's *Dream of Fair Women.* Shakespeare's *Tempest.* Selections from Spenser and Macaulay or general selections.	Carlyle's *Heroes and Hero Worship.* Selected essays of Washington Irving. *David Copperfield.*, *The Talisman.* } Home reading.
Third Year.	Goldsmith's *Traveller* and *Deserted Village.* Tennyson's *Coming* and *Passing of Arthur.* Coleridge's *Ancient Mariner.* Shakespeare's *Henry V.* Selections from Scott and Wordsworth.	Ruskin's *Sesame and Lilies.* Macaulay's Milton. Irving's *Alhambra Tales.* *Silas Marner.*, *The Abbot.* } Home reading.
Fourth Year.	Spenser's *Faëry Queen* (Canto I.). Tennyson's *Holy Grail.* Chaucer's Prologue. Shakespeare's *Macbeth.* Selections from the Brownings and George Herbert.	Emerson's *English Traits.* Hazlitt's *Shakespeare's Characters.* Selected essays of R. L. Stevenson. Ruskin's *Frondes Agrestes.* *Vicar of Wakefield.*, *Esmond.* } Home reading.

	Language.			Year.
Literary History.	Grammar.	Word Study.	Composition.	
Oral instruction based upon book of prose extracts arranged in chronological order.	An outline course based upon analysis.	Latin and Greek words and English derivatives (selected).	Story of a poem. Answers to questions on the books read at home.	First Year.
Further oral instruction based upon a book of poetical selections arranged in chronological order.	Analysis and parsing of selected sentences.	Derivation of interesting words selected from English texts.	Paraphrase. Descriptive composition.	Second Year.
Introductions to Bunyan's *Pilgrim's Progress*, Boswell's *Johnson*, Motley's *Dutch Republic*. Use of a handbook of literature for reference.	Discussion of grammatical points arising in reading.	Twelve lessons on the correct use of words.	Essays on selected subjects.	Third Year.
Introductions to Gibbon's *Decline and Fall*, Prescott's *Conquest of Mexico*, Borrow's *Lavengro* and *Romany Rye*. Use of a handbook of literature for reference.	Discussion of grammatical errors, and correction of the same.	Word study arising from one of the selected texts.	Précis-writing and essays.	Fourth Year.

CHAPTER XII

CORRELATION

Like most "modern" things, the desire for correlation of school subjects is really of respectable antiquity. "When studies reach the point of intercommunion and connection with one another," we read in the *Republic*, "and come to be considered in their mutual affinities, then, I think, but not till then, will the pursuit of them have a value for our objects; otherwise there is no profit in them."

We are all agreed at the present time that correlation between the various subjects of the school curriculum makes them mutually illustrative, forges links of interest, prevents the loading of the child's mind with unrelated impressions, and trains him to some extent to marshal facts and draw correct inferences. But we must not forget that correlation is, like fire, a good handmaid but a bad mistress. It ought to be, not a primary, but a secondary consideration in framing the curriculum and drawing up schemes of work. The teacher or organizer must set his face steadily against

artificiality and the strong temptation to glorify his own ingenuity at the expense of educational fitness and utility. Each conventional division of the curriculum, literature, history, geography, languages, has a definite and distinct educational aim, and in planning a course of work in any one subject this primary purpose must be the chief consideration. If we can afterwards establish some real connection between the various subjects, then correlation will be all pure gain.

The chief difficulty to be faced is, of course, the finding of a central subject for a scheme of correlation, and the opinions of educationists will always vary on this point. Setting aside the various methods of planning a more or less complete system of correlated work, which is not our concern at the present moment, let us consider shortly the connections between literature and geography and literature and history in the lower and upper divisions respectively of our typical school (see p. 132).

I. Lower Division.

(*a*) Geography and Literature.—Let us suppose that a junior form is dealing with England and Wales in the geography lesson, and that the teacher allows this fact to influence his choice of literary reading-matter. He might begin by selecting typical folk-tales or legends from various parts of the country, and making some endeavour to connect, compare, and contrast them. Each district has its legends and traditions, many of

them drawn from, or closely connected with, actual literature. There are Border stories in plenty connected with Redesdale and Tynedale, many of them grim enough for the most virile of British youth—legends of Bede and the Lambton Worm for Wearside, the tale of Cædmon in connection with Whitby, the story of Leir from Geoffrey of Monmouth for Leicester, and the same writer provides many tales of Brutus and his paladins, which have as a setting various parts of the South of England and the West Country. For a form taking the British Isles in geography, further readings might be selected on similar lines, with the addition of folk-tales and legends of Ireland and the Western Highlands, and stories drawn from such poems as Barbour's *Brus*. There are also numerous simple poems which have the requisite home atmosphere, such as Tennyson's *May Queen*, Browning's *Home Thoughts from Abroad*, Peacock's *Welsh Freebooter's War-Song*, the Harlech March, various poems of Burns, Lady Nairne, Charles Mackay, Moore, and Scott.

For a class of slightly older pupils taking Europe in geography there is a wide choice of prose material —*e.g.*, the legend of Europa, the tales of the labours of Hercules, which tell of the hero's wanderings right round the Mediterranean, stories from the Song of Roland, the Chronicle of the Cid, the Heimskringla-Saga, the Edda, the Nibelungen Lied, etc. And there are a fair number of simple English poems with a

European background which could here be used with advantage, such as Longfellow's *Happiest Land*, Byron's lyric "The castled crag of Drachenfels" in *Childe Harold*, Leigh Hunt's *Glove and the Lions*, Longfellow's *Discovery of the North Cape* and *Tegner's Drapa*, Browning's *How they brought the Good News*, Moore's *Russian Evening Hymn*—all worthy of selection as poetry apart from their suitability for a correlated scheme of work.

For a form taking an outline course in the geography of our colonies and dependencies there is a considerable amount of excellent literary material in the folk lore and legends of the native races of North America, India, South and Central Africa, and New Zealand; and a great deal of interest can be aroused by comparing them and gathering from them some indications of the mental character and outlook of the people who produced them. We can draw upon the same sources as Longfellow in the composition of *Hiawatha* by using Schoolcraft's *Algic Researches*. The Eskimos will provide us with matter of an interesting character, including a kind of variation of the story of Pandora; the Maoris of New Zealand have a rich store of legendary lore, including truly poetic presentations of the chief natural phenomena as well as a reversal of the tale of Hero and Leander, the swimmer being the maiden; in the heart of Central Africa we shall find a native tale in circulation which is a rough variant on that of Baucis and Philemon.

The substance of the *Ramayana* and the *Mahabharata* might be with advantage made known to the children of the rulers of India, full as they are of high thought and sacred meaning as well as the clash of arms and the thunder of the warrior's "loud resounding car." A certain amount of English poetry lends itself to profitable use for a course of this kind—*e.g.*, Tennyson's *Lucknow*, Whittier's *Pipes of Lucknow* and *The Lumbermen*, selected legends from *Hiawatha*, Marvell's *Emigrants in Bermuda*, Moore's *Canadian Boat Song*, Longfellow's *Sir Humphrey Gilbert* and *Slave's Dream*, Browning's *Home Thoughts from the Sea*, and Sir Edwin Arnold's shorter poems. For a form taking an outline course in world geography we could select from the material already indicated, adding legends and tales of China, Japan, Iceland, Egypt, and Persia, of the Incas and the Aztecs.

(*b*) History and Literature.—Some teachers may prefer to make an endeavour to connect the history and literature of the lower division, remembering the words of Kingsley in one of his essays: "I said that the ages of history were analogous to the ages of man, and that each age of literature was the truest picture of the history of its day; and for this very reason English literature is the best, perhaps the only, teacher of English history, to women especially. For it seems to me that it is principally by the help of such an extended literary course that we can cultivate a just and enlarged taste which will connect education with the deepest feelings of the heart."

There is a wealth of material which can be utilized —at least, for the earliest period of our history. The story of Arthur can be told in a simplified form, the matter being drawn from various sources. For Saxon times we have tales from the Beowulf poem, legends from the *Anglo-Saxon Chronicle*, Bede's *History*, Asser's *Life of Alfred*, Geoffrey of Monmouth's *Historia Britonum*, and the *Brut* of Layamon, as well as stories from those writings of King Alfred which give some idea of the life lived in his time—*e.g.*, the famous account of Ohthere, which can be told in prose or taken from Longfellow's poem. For the Norman period we can draw upon the latter part of the *Anglo-Saxon Chronicle*, while Langland will provide material for the thirteenth century. Chaucer, Mandeville, Barbour, James I. of Scotland, and Froissart, have given us a certain amount of insight into the life of their own times. But as we go on we find the subject-matter of the great masterpieces deals with the early time, and does not furnish us with matter for the composition of the literary tale such as we have agreed is specially suitable for junior pupils. Spenser, for example, writes of the heroic times of Arthur, and does not give us any picture of his own period, as Chaucer does in his Prologue. Addison reflects the life and thought of his time, but he is too difficult for our junior pupils. Shakespeare's historical plays, it is true, are helpful for certain periods, but most of the romantic plays belong to no period. Tennyson takes

us back to the early times once more, and his connection with the life and thought of his own time is of such a character as cannot be explained to young pupils. As we shall see shortly, we can correlate actual literature with history better than the preparatory readings which are of service for the junior course. It is no true correlation of literature and history to draw stories from the subject-matter of the writings of a given period unless those writings reflect the life of the time. Let us look into this matter more fully.

II. Upper Division.

(*a*) History and Literature.—As soon as our pupils are old enough to read actual literature, we find that we can draw upon a plentiful supply of texts which will help the learner to realize the life of any given period. The following list may be found suggestive, though it is by no means complete:

History.	Literature.
Roman Period - -	Shakespeare's *Julius Cæsar* and *Coriolanus;* selected *Lives* of Plutarch; Wallace's *Ben Hur;* Lytton's *Last Days of Pompeii;* Pater's *Marius the Epicurean;* the *Meditations* of Marcus Aurelius.

History.	Literature.
British Period -	Geoffrey of Monmouth's *Historia Britonum*; Layamon's *Brut*; Malory's *Morte d'Arthur*; Spenser's *Faëry Queen*; Tennyson's *Idylls*; Shakespeare's *King Lear* and *Cymbeline*.
Saxon Period - -	Translations from Bede, the *Beowulf* poem, Cædmon, Alfred, and the *Anglo-Saxon Chronicle*; Lytton's *Harold*; Church's *Count of the Saxon Shore*; Shakespeare's *Macbeth*.
Norman Conquest -	Kingsley's *Hereward*; Charlotte Yonge's *Little Duke*; Scott's *Count Robert of Paris*.
Henry II. - -	Tennyson's *Becket*; T. L. Peacock's *Maid Marian*.
Richard I. - -	Scott's *Ivanhoe*, *The Talisman*, Robin Hood Ballads.
King John - -	Shakespeare's *King John*.
Edward I. - -	Barbour's *Brus*; Porter's *The Scottish Chiefs*; Scott's *Castle Dangerous*.
Edward II. - -	Scott's *Lord of the Isles*; Aguilar's *The Days of Bruce*; Drayton's *Barons' Wars*.

History.	Literature.
Edward III. - -	Froissart's Chronicles; Chaucer's Prologue; Charlotte Yonge's *The Lances of Lynwood;* Conan Doyle's *The White Company.*
Richard II. - -	Shakespeare's *Richard II.;* Froissart's Chronicles.
Henry IV. - -	Scott's *The Fair Maid of Perth;* Shakespeare's *Henry IV.; Ballad of Chevy Chase; The King's Quair;* Charlotte Yonge's *The Caged Lion.*
Henry V. - -	Shakespeare's *Henry V.;* Drayton's *Agincourt;* G.P.R. James's *Agincourt;* A Lang's *Monk of Fife.*
Wars of Roses -	Stevenson's *Black Arrow;* Shakespeare's *Henry VI.* and *Richard III.;* Lytton's *Last of the Barons;* Oman's *Warwick the King-maker;* Tennyson's *Columbus;* Scott's *Quentin Durward;* Charles Reade's *The Cloister and the Hearth.*
Henry VIII. - -	Scott's *Marmion* and *Tales of a Grandfather;* Roper's *Life*

History.	Literature.
Henry VIII. (*contd.*)	*of More;* Froude's *History;* Shakespeare's *Henry VIII.;* Yonge's *The Armourer's 'Prentices;* Ainsworth's *Windsor Castle.*
Edward VI. - -	Ainsworth's *Tower of London;* Roger Ascham's *Schole-master.*
Elizabeth - -	Kingsley's *Westward Ho!* Scott's *Kenilworth, The Abbot,* and *The Monastery;* Macaulay's *Armada* and Essay on Burghley; Hak-luyt's Voyages; Weyman's *A Gentleman of France;* Raleigh's *Discovery of Guiana;* Drake's *World Encompassed.*
James I. - - -	Scott's *Fortunes of Nigel;* Bacon's Essays; Macaulay's Essay on Bacon; Long-fellow's *Miles Standish;* Smith's *Virginia;* Ains-worth's *Lancashire Witches.*
The Great Civil War	Church's *With the King at Oxford;* Browning's *Straf-ford;* Weyman's *Under the Red Robe;* Macaulay's

History.	Literature.
The Great Civil War (*contd.*)	essays on Milton and Hampden; Scott's *Legend of Montrose* and *Woodstock;* Johnson's Essay on Milton; Marryat's *Children of the New Forest;* "Q.'s" *The Splendid Spur;* Carlyle's *Cromwell.*
Charles II. - -	Defoe's *Journal;* Pepys' *Diary;* Ainsworth's *Old St. Paul's;* Macaulay's Bunyan; Dryden's *Absalom and Achitophel;* Scott's *Old Mortality* and *Peveril of the Peak;* Bunyan's *Pilgrim's Progress;* Conan Doyle's *The Refugees.*
James II. - -	Conan Doyle's *Micah Clarke;* Macaulay's essays on the War of the Succession and Sir William Temple; Evelyn's *Diary;* Blackmore's *Lorna Doone.*
Anne - - -	Essays of Addison and Steele; Pope's *Rape of the Lock;* Macaulay's Essay on Addison; Thackeray's *Esmond* and *Roundabout Papers* (selected).

History.	Literature.
Hanoverian - -	Boswell's *Life of Johnson;* Macaulay's essays on Boswell's *Life*, Clive, Warren Hastings, Chatham, and Pitt; Thackeray's novels, *The Four Georges*, and selected *Roundabout Papers;* Goldsmith's *Vicar of Wakefield* and Essays; Besant's *Dorothy Forster;* Scott's *Waverley, Guy Mannering, The Antiquary, Red Gauntlet*, and *Heart of Midlothian;* Stevenson's *Kidnapped, Master of Ballantrae*, and *Catriona;* Longfellow's *Evangeline;* Washington's *Journal;* Benjamin Franklin's *Autobiography;* Southey's *Life of Nelson;* Rosebery's *Pitt;* Bourrienne's *Life of Napoleon;* Napier's *Peninsular War;* Irving's Essays (Selected); Smiles' Lives of *Stephenson* and *Watt;* Mrs. Craik's *John Halifax, Gentleman;* Jane Austen's novels; Byron's

History.	Literature.
Hanoverian (*contd.*)	*Childe Harold*; Mrs. Gaskell's *Cranford*; Dickens's *Barnaby Rudge* and *Tale of Two Cities*; Charlotte Brontë's *Shirley*; etc., etc.

This list might be extended, but it is full enough to show how comparatively easy it is to correlate literature with history if the work in the latter subject is divided into periods. If European history is taken, there are certain books and poems which can also be pressed into service, such as Carlyle's *Heroes* and selections from *Friedrich II.*, selected essays of Macaulay, parts of Cary's *Dante*, Marco Polo's *Travels*, Irving's *Columbus*, Motley's *Dutch Republic*, Prescott's *Ferdinand and Isabella* and *Charles V.*, Hakluyt's *Discovery of Muscovy*, etc.

(*b*) Geography and Literature.—As a rule, the geography of our upper division, if treated scientifically on a basis of physical units or regions, does not greatly lend itself, as a whole, to correlation with literature. In the lower division, where the geographical course takes more account of the life of the people, and the political unity is emphasized as being more real and interesting to younger pupils, a certain amount of useful and profitable correlation is possible, as we have already seen. But when the pupil comes to deal with a continent like Africa, Asia, or Australia, an attempt to correlate the geography and literature

is artificial, and damaging to literature as a separate subject.

But with a form taking Europe or, still better, Europe without Russia, excellent and highly interesting combined work might be done, the geography and history being not merely correlated, but fused, and the literature employed to illustrate the mode of thought of the people at certain succeeding periods. The geography and history would require treatment differing from that which these two subjects usually receive in a correlated course. There is no true correlation in dealing with the conventional "modern geography" of Europe while giving lessons in the history of Europe from the time, say, of Charlemagne to that of our fathers. Such a plan leads rather to confusion. A more rational and helpful course would begin with a study of the broad physical features of the Continent, which were, roughly, the same a thousand years ago as they are to-day. Then comes the study of the history, beginning about the end of the ninth century, and tracing broadly the evolution of the modern States as we know them, paying careful attention to the geographical and industrial side of the subject.* At

* Our school history, even for older pupils, is too often either a succession of pageants with a misty background or a chronicle of the birth, misdeeds, and death of Princes. We might with advantage pay more attention to the draining of fens and the cutting of canals, and less to the draining of royal treasuries and the cutting of throats. The tracing of the actual route of the Crusaders in their overland passage to the East is of more in-

the end of the course comes the study of the modern condition of the various States, and it will be found that much of the ordinary geography of the text-book takes a new and more interesting aspect viewed in the light of history. Along with this course the literary work will run *pari passu*, and the pupil can be introduced to the *Sagas*, the *Kuran* (for Southern Spain), the Icelandic *Edda*, the *Nibelungen Lied* (Carlyle's analysis), the Troubadours and Minnesingers, and the works of Froissart, Dante, Petrarch, Erasmus, Cervantes, Molière, Corneille, Rabelais, etc., by means of translations; while Gibbon, Motley, Burke, Prescott, Carlyle, Washington Irving, and others, will help to illuminate the history of various periods.

To a certain extent North or even South America could be dealt with in a somewhat similar manner—first physical geography, then history based upon

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trinsic interest and value than the verbatim ravings of Peter the Hermit. The feeling aroused by the accounts of the "robber lords" ought to be a keen interest in the route taken by their victims from the ports of Northern Europe to those of Italy, and in the kind of commodities they carried. Frederick of Prussia earned his title of "the Great" as much by his reclamation of uncultivated and marshy land as by his struggle with Maria Theresa. Peter of Russia's forceful conquest of physical conditions is of greater moment than his elephantine gambols at Sayes Court. The historical importance of the Huguenots lies not so so much in what they believed or did not believe, but in the fact that, when driven into exile, they leavened certain Western nations with their industry, knowledge of the mechanical arts, and commercial activity.

physical conditions, lastly the modern condition of the State.

There are teachers who are ready to face the reproach of selecting, even for older pupils, such an unscientific course in geography as the British Empire. In this case correlation of geography, history, and literature is not only possible, but comparatively easy. There is a considerable portion of English literature connected with Empire history, from Raleigh's *Discovery of Guiana* and Bacon's Essay on Plantations to Tennyson's *Relief of Lucknow* and Kipling's *Song of the English*.

To sum up, then, it is possible to correlate in a profitable manner the literary readings with the introductory geography of the lower division, and the actual literature with history in the upper division. But it is well to remember that it is a recommendation for a correlated scheme of work to be mechanically imperfect. Correlation must not be forced to go upon all fours.

A great deal of some of our choicest literature can be connected with nature-study, as has been already pointed out (see p. 88). The nature-myth and the nature-poem properly used will supplement the more exact work, serving to refine the æsthetic feelings and train the imagination. Care must be exercised in the choice of literary matter, for the divine afflatus and scientific exactitude do not always go together. But to give a few concrete examples, the thought of

violets ought to recall such lines as those of Herrick's dainty poem and Shakespeare's

> "Violets dim,
> But sweeter than the lids of Juno's eyes
> Or Cytherea's breath."

The sight of daffodils should remind the pupil of poems of Wordsworth and Herrick, as well as Shakespeare's lines:

> "Daffodils
> That come before the swallow dares, and take
> The winds of March with beauty."

We can cull from the classics many nature-legends which have their place among the highest forms of literature, and poetical representations of natural phenomena which to us are perfectly dull and familiar.* As an example of a lesson on this branch of our work let the teacher select R. L. Stevenson's essay Pan's Pipes (in *Virginibus*), Shelley's *Hymn of Pan*, and his chorus beginning "Worlds on worlds are rolling ever," Mrs. Browning's *The Dead Pan*, a portion of Milton's *Nativity Ode*, and Bacon's *Wisdom*

* Not merely the Greek classics, though they form the richest mine. Carlyle writes of the Norsemen: "Thunder was not then mere electricity, vitreous or resinous: it was the god Donner (Thunder) or Thor, God also of beneficent Summer-heat. The thunder was his wrath; the gathering of the black clouds is the drawing down of Thor's angry brows; the firebolt bursting out of Heaven is the all-rending hammer flung from the hand of Thor; he urges his loud chariot over the mountain-tops—that is the peal'; wrathful, he 'blows in his red beard'—that is the rustling storm-blast before the thunder begins."

of the Ancients, and from these give a lesson on the attitude of the Greek mind toward nature. Or let him take the classical story of Persephone as given by Ovid, and work up with it Shelley's *Song of Proserpine*, Tennyson's *Demeter and Persephone*, and a portion of the *Wisdom of the Ancients*; or connect Shelley's *Hymn of Apollo* with Lowell's *Shepherd of King Admetus*, and so on.

We have all a firm belief in the refining and elevating influence of the best prose and poetry, and we endeavour to bring our pupils under this influence at an early age. But as educationists we have not yet realized to any great extent that there is a similar power for culture in the contemplation of the best paintings of all nations, of which good reproductions are now readily obtainable. The study of these works of art is eminently suitable for correlation with school-work in literature, for the great painting appeals to the imagination and the æsthetic faculty in the same manner as a true poem or a well-told story ought to do. While the pupil is making acquaintance with the great names in our literary history, he might be also introduced to a few at least of the great names in the world of art, especially as some of the works of many of our famous painters are closely connected in subject with literature. It is surely unpardonable, for example, in dealing with Johnson, Boswell, and Goldsmith, to omit all mention of Reynolds and his work.

There is a splendid field for exploration while taking such a course on Europe as outlined on pp. 185, 186, and the chief difficulty will be to select subjects from the enormous mass of material ready to hand. Some, at least, of the following artists ought to be drawn upon : Rembrandt, Rubens, Ostade, Hals, Hooch, Teniers, Guido Reni, Raphael, Titian, Pinturicchio, Troyon, Corot, Millet, Bonheur, Boucher, David, Velasquez, Murillo.

The very anachronisms can be made helpful, and we can, for example, show the costume and appearance of the lords and ladies of Venice in the sixteenth century from "The Finding of Moses," by Paul Veronese. Not much verbal description of the paintings is necessary. They may safely be left to speak for themselves and to do their silent and beneficent work. The subjects selected ought to be worthy in the highest sense, especially for young pupils.

"Taste for *any* pictures or statues is not a moral quality, but taste for good ones is. Only here we have to define the word 'good.' I don't mean by 'good,' clever—or learned—or difficult in the doing. Take a picture by Teniers, of sots quarrelling over their dice; it is an entirely clever picture—so clever that nothing of its kind has ever been done equal to it; but it is also an entirely base and evil picture. It is an expression of delight in the prolonged contemplation of a vile thing, and delight in that is an 'unmannered' or 'immoral' quality. It is 'bad

taste' in the profoundest sense—it is the taste of the devils. On the other hand, a picture of Titian's, or a Greek statue, or a Greek coin, or a Turner landscape, expresses delight in the perpetual contemplation of a good and perfect thing. This is an entirely moral quality—it is the taste of the angels."*

* Ruskin's *Crown of Wild Olive*, lecture ii., § 56.

CHAPTER XIII

THE EQUIPMENT OF THE TEACHER OF ENGLISH

It is scarcely necessary to dwell upon the truism that the teacher of English must take up his own special work for love of it. There are other subjects of the school curriculum which can be taught by dint of determination, and taught with profit to the pupil; but something more than knowledge and perseverance is necessary for the teacher of English literature. Milton's words have here a special application: "He who hath the art and proper eloquence . . . what with mild and effectual persuasions, and what with the intimation of some fear if need be, but chiefly by his own example, might in a short space gain them to incredible diligence and courage, infusing into their young breasts such an ingenuous and noble ardour as would not fail to make many of them renowned and matchless men." There is something native to the soil in the mention here of *mild* persuasion, reminding us that zeal may outrun discretion, and that the teacher's enthusiasm will be all the more

effective if it be kept under a certain amount of restraint, if he steadfastly resists the standing temptation to magnify his own office at the expense of others, and cultivates a spirit of tolerance towards those who have no great liking for English literature, and were possibly never meant to have it. In this matter, as in others, a sense of humour is a saving grace. Further, the English master who is most likely to be a success is no mere bookworm, and his study of books is only one of his methods of studying men and women; nor does he necessarily aspire to become known as a "literary" man, for he loves literature too well to make any attempt to produce it, except perhaps in fragments.

How he shall best prepare himself for his work is a matter for careful and continuous thought. For, however well he is "trained" at the outset of his career, he must always be to a great extent self-prepared; and there will come a time, when he has really found his vocation, for taking his real training into his own hands.

It is absolutely necessary, in the first place, that he should have a competent knowledge of classical literature, using the epithet in its usual and narrower sense. Here is the Open Sesame to the treasure-house. Here are the models of literary art, by comparison with which he will test, more or less consciously, all that he reads of medieval and modern literature. Yet it does not necessarily follow that he

must become a classical scholar. While it is perfectly true that the literature of a foreign language can only be fully appreciated by those who read it in the original, it is also true that the actual acquisition of the power of reading the language does not in itself confer an appreciation of the literature. On the other hand, there are many who find it comparatively easy to master the vocabulary, grammatical construction, and idiom of a foreign tongue, who have little real understanding of the literary spirit. If the would-be English master finds that, by dint of perseverance, he can only acquire a passable knowledge of Latin and a fair amount of Greek, he will be well advised to be content with his modest acquisitions, which will be of great use, by the way, in the linguistic part of his work, and devote his attention to making himself fully acquainted with the subject-matter of the classics by means of translations. Fortunately, there are renderings of Greek and Latin authors which reproduce, not only the subject-matter of the originals, but something of their spirit, atmosphere, and literary art, and the careful reading and re-reading of these will be of greater practical value to the teacher, whose chief aim is the cultivation of literary appreciation, than a laborious translation of the original texts. With regard to modern languages, the English master ought at least to be able to read French, and, if possible, should acquire an elementary knowledge of German and Italian.

It goes without saying that he must be not merely widely read in the literature of his own country, but that his opinion of each of the masterpieces of English literature must be to a great extent his own. He ought, for example, not merely to take it on hearsay that Milton is greater than Tennyson: he must *know* it. The works of certain authors have stood the test of time, and are reckoned as classics. He must discover for himself the qualities which have admitted these writers within the Temple of Fame. When he has formed his own opinion—and, as a rule, not till then—he ought to study the writings of the professed literary critics. He cannot, however, wait until he reaches this state of mind before he begins to teach, for the process is slow, and the cultivation of taste is full of changes and interesting surprises. But, as a rule, he will not endeavour to deal with any given masterpiece until, by careful study, he has placed himself in a position to interpret with some correctness the true meaning and purpose of the writer. This is exacting, but we are at present considering the case of the teacher who is able to specialize in English.

He must, moreover, make himself acquainted, by means of translations, with the masterpieces of medieval and modern European literature, and study their connection with the literature of his own country. Dante, Petrarch, and Boccaccio illuminate the age of Chaucer; Ariosto must be compared and

contrasted with Spenser; the connection of Goethe with Marlowe and Carlyle must be studied. There is no more excuse for the insular treatment of literature than of geography or history; and in the literature lesson there is excellent opportunity for impressing upon the minds of young pupils the insignificance of our own country until a comparatively late period in her history—a point which our ordinary treatment of British history is apt to obscure.

Many teachers, well equipped on the literary side of our subject, have a decided distaste for the linguistic portion. But there is little doubt that, from the point of view of mental discipline and equipment, the language drill and the austere scientific treatment of philology are especially necessary for the literary temperament, and the greater the initial distaste, the greater the necessity for the discipline. After all, the pleasure of conquest is as great as, if not indeed greater than, the pleasure obtained by the satisfaction of the æsthetic feelings. It is essential that the English master should be acquainted at least with the results of the work of our modern English scholars, and that he should be in sympathy with their professed aim, which is, shortly, the placing of the teaching of the English language upon a scientific basis. But he will avoid falling into the error of using the phrase "scientific method" as a shibboleth, and will test with severity any new method of presentment before adopting it in class work.

Classical and modern languages, world literature, English grammar, and philology—the range is wide enough, and the name of "specialist" almost a misnomer. But there are other subjects of the school curriculum towards which the attitude of the English master must at least be one of respectful sympathy. His own work will bring him into closest connection with history, and for purposes of correlation he must make himself acquainted with the aims and objects of the best teachers of ancient and modern history. The scientific basis of geography is not his direct concern, but the human aspect of the subject touches him closely, and will possibly attract him strongly, having so many points of contact with his own particular work. Some knowledge of painting and sculpture will be helpful and inspiring, though the technical knowledge of an art student is not necessary. The quiet contemplation of volumes of photographs and reproductions is all that is needed, with no effort to force the formation of taste, but with a steady determination to allow the artistic productions to accomplish their purpose.

Shall the working English master be a professed student of psychology? There appear to be three answers to the question, and we shall consider each in turn. One type of teacher, having given the matter careful thought, answers the question with a very decided "No." He says in effect: "I get little or no practical guidance from a study of the science.

I begin with some definite principle which has been beaten out from practical experience. Having read through a maze of technical phraseology, I usually arrive at a conclusion which agrees substantially with the enunciation with which I started. To give a concrete example, I take up a book of applied psychology, and, being a teacher of literature, turn naturally to a chapter which is headed 'The Education of the Emotions.' After reading through it, I find that it concludes with the following practical warnings:

1. *Neglect.*—Few really understand the mighty influence of the egoistic emotions in the mental economy. Rarely does the teacher even attempt the systematic culture of courage and cheerfulness and the desire for self- betterment.

2. *Mistakes in Government.*—Appeal to fear is all too common. The pupil is treated more as a machine than as a self-determining person. Such management is the worst possible preparation for life.

3. *Injudicious Praise.*—Egotism and selfishness come of misdirected self-emotions. Flattery fosters these deformities. Judicious praise is the pure balmy air, but flattery is the fatal sirocco.

4. *Demeaning.*—The pupil is called a 'blockhead.' Such belittling epithets as take away all self-respect are used unsparingly. This is monstrous. It is a great thing in education to lead the pupil to think well of himself, and inspire him with confidence and courage and the desire to excel.

"Now, that much of this is excellent goes without saying; but the teacher of experience who requires such warnings has utterly mistaken his vocation. There is as yet so little that is definite about the

so-called science of mind, for the reason that the workings of the intellect are complicated by other forces of which as yet scientists know little or nothing—some of which, as scientists, they refuse to take into account at all. We are not here dealing with the phenomena of the external world or with plants or chemical forces. I have as many natures to study as I have pupils. The psychologist formulates 'laws' which I find to be transgressed at every turn. I dislike his verbiage, his charts and head-spanners, and prefer Stevenson's essay on *Child's Play* to a whole library of pedagogy."

To this the advocate of psychology might reply that it is worth a great deal to know that scientific conclusions, based upon a large number of careful observations made in an extended field, agree with the conclusions based upon a limited personal experience; that the devoted work of the exponents of the science must not be set aside because of the mistaken zeal—the outcome of comparative ignorance—of a few tactless advocates of "child-study"; that, in spite of individual variations, it is possible to lay down certain definite laws of mental growth which are of the utmost help to the thoughtful teacher, who, like the student of any other science, uses the phraseology of his subject only as a helpful means of exact and succinct expression; that if we are to refuse the help of every science which is not final and conclusive, we shall soon find ourselves in an impossible position.

Much depends, of course, upon the time at the teacher's disposal. If he is to cope successfully with the work we have already mapped out for him, he will not have much opportunity for a systematic study of psychology. The greater part of his working life, however, is spent in the study of human nature, and his sympathy with the aims of the psychologist ought therefore to be both sincere and deep. He is, of course, concerned for the most part with the practical applications of the science of mind, and in the grading and planning of form work, where the average pupil must in each case be considered, he will doubtless avail himself of the help of psychology. But he will vary his methods and his courses of study to meet particular circumstances, of which the scientist cannot possibly take cognizance. He will also beware of over-elaboration of method, remembering that in some cases a little ordered neglect is the best of all possible methods.

We have so far gone on the supposition that the teacher is to specialize in English. But this is impossible in the great majority of our schools, while in many where it would be quite feasible it is not considered to be advisable, for more than one reason, into which at this point we need not enter. It may at some future date be found possible to place at least the direction and supervision of the whole of the English work of a large primary school in the hands of a single master or mistress who has made a special

study of the subject. Only by means of some plan of this kind can we hope to attain to a high level of perfection in method and excellence of result. It is absurd to expect the class-teacher to make the best that can possibly be made of each subject with which he has to deal; and if the chief aim of the organizer of such a school is to keep the teaching at a high level, some amount of specialization is absolutely necessary. The present writer is, however, well aware that there are several arguments against such a plan, the strongest of all being that each pupil misses the moral stimulus of the firm guidance of a single hand, and the intellectual standard of the school is raised at the expense of the discipline. A teacher who takes in hand the English work of the whole school in the above manner ought to have had a training similar to that which we have already outlined. It is true that he will not have much opportunity of dealing to a great extent with actual literature, but he will have to tackle the much more difficult problem—how to prepare the child for literature and language study. This work requires teachers of the highest quality and attainments, as it is usually much more difficult in the primary school than in others; and such posts ought to be coveted by the profession, as well as well paid both in money and in honour. It would be easy to prove that the work is of such a character as the best of our teachers might be proud to take in hand. We

need to revise our ideas as to what is meant by "higher" and "lower" work in our schools. Some of the best members of another profession look upon the difficult parish as the post of honour.

As a compromise between the specialist and the form or class teacher we might have the teacher of the "English subjects," including the native language and literature, history, and geography. This would be an improvement on the present plan of requiring the teacher to deal with almost every branch of the school-work; but at a time when the methods of teaching each of these three important subjects are undergoing revision of a highly-interesting character we could not expect such a teacher to do justice to each branch of his work, though he would find it easy to correlate them, and so prevent dissipation of effort. In one primary school which the writer has had the privilege of visiting, the following plan was adopted: A fifth and sixth standard were taught in one large room, divided into two parts by a movable partition. One teacher, who taught the sixth standard, had a preference for literature and language, while his colleague was of a scientific turn of mind. The former took in hand the grammar and literature of both classes, while the latter took charge of the elementary science and geography. In other subjects the two classes were kept apart. The plan worked well, and the changes appeared to be of great benefit both to teachers and pupils.

The writer has only been able to touch upon a few of the general questions which concern the teacher of English. He has endeavoured to be helpful and suggestive to those who, like himself, have at heart the proper treatment of this wide and important branch of school-work. It must not be forgotten that the employment of wrong or ill-considered methods in dealing with this subject will in a short time degrade it to a very insignificant place in the school curriculum. We have tried English in past times, and on the whole we have failed. The new age requires new methods and new light; otherwise we shall read some day, in that *Historical Study of English School Curricula* which is yet to be written, a passage somewhat like the following:

"In the first decade of the twentieth century there arose what came to be called 'The New English Movement,' which had for its object the proper use of the native language and literature as an educational instrument. The idea appears to have been taken up with enthusiasm, and while the movement was to a great extent the resultant of forces acting within the educational world itself, it was also aided and encouraged by public opinion and by the central authority which dispensed the grants. The school publishers of the time also appear to have risen to the occasion, and provided libraries of English classics at prices which can only be fitly described as patriotic.

"But in spite of the enthusiasm and determination

of all concerned, signs of weakness soon began to appear. While fully alive to the beneficent objects of the movement, teachers as a body were not prepared by their traditions and training to apply the correct means for the attainment of the end in view. The central authority issued a leaflet containing valuable hints on dealing with the subject, and, in spite of the express warning of the compilers, the document seems to have been as blindly followed as was the Elementary Code of a previous generation. Consequently the younger boys and girls were set to read ballads for the whole or the greater part of a year, to the exclusion of other forms of poetry. They were often called upon to read in school, under the teacher's guidance, books which they ought to have read in a hammock under a tree or by the winter fireside. There was no definite attempt made to prepare the mind of the child for a later appreciation of real literature, and pupils were set to read the masters at too early an age. It was wrongly assumed that every boy and girl born into the world was capable of being trained to read classic English authors from choice, and that by dint of perseverance the sixpenny magazine could at last be finally ousted in favour of *Paradise Lost* and Johnson's *Rasselas*. Teachers trained to examine portions of texts with a microscope found themselves unable to teach their pupils how to appreciate a literary work from an æsthetic standpoint, and spent many miserable hours of leisure in reflecting that their

classes did not really 'understand' every word they had read. Grammar was taught on old lines, because there was no one to say definitely what the new lines were. Paraphrasing was resurrected and cast a blight over some of the fairest blossoms of English prose and verse. Children of thirteen were asked to write essays on the Seven Deadly Sins, and to give their opinions on political and social questions which the wisest of their elders judiciously shelved. And the final result was that the New English Movement at last died of ridicule, and the next generation of parents, remembering their useless sufferings, rose up to demand for their children a severe course in Bradshaw and scientific advertising."

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